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END PURITAN RULE BY \$50,000 FORFEIT

Officials of Museum in Montreal
Raise New Fund and Open Gal-
leries to the Public on Sundays

MONTREAL.—Having set out deliberately to place itself in the financial position where it could forfeit a bequest of \$50,000 and open its galleries to the public on Sundays, the Montreal Art Association has achieved its object after months of work. The first Sunday on which it was able to admit the public was Dec. 3, and the extent to which the action was appreciated and to which it satisfied an evident want of the people was indicated by the fact that although there was a heavy snowstorm all day, fully 1,300 persons visited the galleries in the three hours in the afternoon during which they were open.

At the time of its founding and for years afterward, the Art Association gave no consideration to the question of admitting the public on Sundays, partly because of the then prevalent attitude of Montreal and of its own directors toward diversions on the first day of the week and partly because of the desire to keep expenses at the lowest possible point, the association having little endowment. Several years ago Miss E. C. Orkney, a Scotch Presbyterian, bequeathed to the association \$50,000 with the provision that if the art galleries ever were opened on Sundays, the bequest should be forfeited to the Protestant Hospital for the Insane, at Verdun, a suburb of Montreal.

In recent years a demand grew that this art collection be made accessible when the citizens had most leisure to enjoy it, and about a year ago Dr. Shepherd, president of the association, and the directors of more modern spirit took up the question of Sunday opening energetically and began to solicit subscriptions to the end that the association might forfeit the Orkney bequest. How well they succeeded was shown by their announcement of Sunday exhibitions.

"Girl Arranging Her Hair" by Thayer to Collector for \$15,000

"Girl Arranging Her Hair" by Abbott H. Thayer, one of the paintings from the Thayer estate, has been sold by the Milch Galleries to a New York collector for \$15,000. The painting was seen here last winter in the exhibition of the pictures remaining in the Thayer estate at the Milch Galleries and was also in the Thayer memorial exhibition at the Metropolitan Museum last March.

The canvas is square in shape and portrays the head and shoulders of a young girl, dressed in white Greek robes, combing her long straight hair. The hand holding the comb and the upraised arm are beautifully painted with the fine feeling for contour that distinguished this artist's work. Thayer was always successful in his use of white, but he never used it more beautifully than in this canvas, which takes its place among his finest works.

German Artists Unite to Keep Gutenberg Bible for Leipsic

LEIPSIC.—It having been announced that the Buch and Schrift Museum faced the necessity of selling its most precious piece, the Gutenberg Bible of 421 lines, to maintain itself, twenty leading German artists have contributed to a graphic work, 200 copies of which will be published and sold at a high price. This money is to be devoted entirely to the museum.

The Gutenberg Bible is the first book that was printed in Germany and was done in 1455 or 1456 by Gutenberg in Mayence. Among the eight specimens that outlasted the centuries, that in the museum here is considered the most beautiful and best preserved. It was given a few years ago to the museum. In 1911 another specimen was sold to America for \$50,000, so that this one is regarded as priceless.

Detroit to See German Art

DETROIT.—The Institute of Arts intends to display its acquisitions of modern German art works. Among the prominent artists represented are Pechstein, Otto Mueller, Caspar, Kolbe, Schmidt-Rottluff and Scheibe.

Fine Raeburn Portrait is Acquired by American Collector



"PORTRAIT OF JOHN CAMPBELL OF KILBERRY"

By SIR HENRY RAEBURN

This handsome Raeburn portrait of John Campbell, of Kilberry, which has been sold by the John Levy Galleries to L. M. Flesh, of Piqua, Ohio, is one of the finest examples of the artist in the United States. It was done in his "Scotch period" before he went to London. The portrait was painted about 1802 and was never shown outside the home of its original until 1910

when it was seen in the French Gallery in a small loan exhibition of Raeburn's canvases. For this reason it was practically unknown to students of Raeburn's work and its novelty heightened the impression of its great beauty and power.

The subject was about twenty years old when the picture was painted and was more of a dandy than the average man this Scotch master found among

the men who sat to him. Attitude and costume both proclaim this manner, the dark coat, golden yellow waistcoat and trousers and foppish cravat being the external signs of this quality that is heightened by the manner in which he holds his top-hat and stick against his right leg. The face and head are superbly painted and modeled and there is a fine effect of light suffusing the whole canvas.

LOS ANGELES ARTISTS PLAN A BIG GALLERY

Californian Art Club Starts Drive
to Raise \$150,000, Principal Aim
Being a Permanent Collection

LOS ANGELES.—The board of control of the California Art Club has started to raise a building fund of \$150,000 for the purpose of purchasing property and erecting an art gallery and other buildings wherein to hold exhibitions, with smaller rooms for one-man shows and club quarters. Walter Farrington Moses has been made managing director and has already started things humming.

Contributing members, those who donate \$1,000 or more, will have their names placed on a tablet "forever to identify them with the promotion of art in California." One thousand sustaining members will be sought, life membership in the Club to be given to those who contribute \$100 cash. Other sustaining members will contribute \$10 a year.

"We must build from within," said Mr. Moses, at a recent meeting of the California Art Club, "and you can assist by talking to and interesting others in this great project. One sustaining member secured by each present member will add materially to the building fund."

A donation sale is to be held at which each active member of the club will contribute two or more pieces of work in painting or sculpture. The proceeds of the sale will go to swell the fund. A permanent collection is among the chief aims of those who are promoting the plan.—A. A. D.

Bentham's Bones Inspire a Fresco

Prof. Henry Tonks Studies Relics
of English Philosopher in Design-
ing Murals for Dome of College

LONDON.—When Professor Henry Tonks set forth to paint for University College a mural fresco depicting the founders of the college conferring with its architect on plans for the dome, he had an opportunity for studying a long gone figure connected with his subject such as seldom falls to the lot of an artist. Jeremy Bentham bequeathed his body to the college for dissection, and there still are the bones and the habiliments which covered them nearly two centuries ago.

The work, like all that comes from the hand of Professor Tonks, is very interesting, very pleasing in color, very dignified in treatment. Bentham, third in a succession of lawyers in the family and as noted as a philosopher as he was as a jurist, was born in London in 1748 and died there in 1832. At the age of three years he was reading history and studying Latin, at five he was studying the violin and talking French, at ten or thereabouts he was writing Greek and Latin verse and at thirteen he was matriculated at Queen's College, Oxford. Before he was twenty he had published the first of his many works on government and governments.

What Bentham's interest in University College was, does not appear in available records of him, but it was by his direction that in the presence of friends his body was dissected there, since which time his skeleton and his garments have been preserved there.

EXHIBIT IN PARIS BY COPLEY SOCIETY

Water Colors by Homer, Sargent
and Macknight, Sculptures by
Manship to Be Placed on Show

BOSTON.—The Copley Society is planning an exhibition to be held in Paris, under the society's auspices, of water colors by Winslow Homer, John S. Sargent and Dodge Macknight, and of small sculptures by Paul Manship.

This will involve essentially a reassembling of the Copley Society's water color exhibition of March, 1921, the success of which was made possible through the generous cooperation of the Metropolitan, Brooklyn and Worcester Museums, and of many private owners.

The Paris display will be held in the same gallery in which the recent Ingres exhibition made a conspicuous Parisian success, and it will enhance the prestige of American art as well as of this Boston society on the continent of Europe.

Prince Eugene to Give Works by Swedish Painters to Chicago

CHICAGO.—Prince Eugene, brother of the King of Sweden, is working for closer relations between Sweden and the United States, according to Ira Nelson Morris, United States minister to Sweden, who has arrived home for the holidays. The prince, Mr. Morris said, is making a collection of paintings by Swedish artists which he proposes to present to the Art Institute of Chicago.

WINTER EXHIBIT AT NATIONAL ARTS CLUB

Special Show Includes 142 Pictures,
Many of Them Representative
of the Membership's Best Work

For its special exhibition of members' work the National Arts Club has assembled 142 pictures and a small group of jewelry, pottery and batiks, the whole effect of which is one of charm of subject and liveliness of color. The French landscape by J. William Fosdick, who is best known for his mural wood carvings, and "The Golden Elms" of Ernest L. Ipsen, the portrait and marine painter, stand out prominently. Mr. Ipsen's elms, growing on either side of a New England country road, are really golden and he has filled his composition with the bright sunshine of the time of year when our elms turn to red and gold.

Charles R. Patterson has a group of his paintings of vessels of various rigs, including an admirable study of a full-rigged ship, "In the Northeast Trades," and another of "Halibut Fisherman Racing to Market" that all sailormen will enjoy for its verities of sea forms and the action of the two schooners. D. Putnam Brinley shows two summer views of Bermuda in the delicate colors and with the spotty effects he paints with so much charm; Kathleen Houlihan has some brilliant flower studies, and Henry R. Rittenberg, a capital portrait of Arthur Crisp. Charles Vezin has a colorful autumn scene; Clara T. MacChesney, a portrait of the late Frank Bacon, and Paul Cornoyer, a lovely little "After the Storm, Gloucester."

Leon Dabo shows two of his tonal studies. Isabel Whitney's "Three of Heaven" has a grave beauty worthy of its title. Rachel Hartley has studies of aboriginal types, and William R. Derrick's "Still Waters" is a handsome view of a park in the full flush of its summer dignity. Other contributing artists are Eliot Clark, E. H. Pott-hast, Carl Rungius, Helen M. Turner, Albert L. Groll, Oscar Fehrer, E. W. Deming, Anna McClure Sholl, Arthur I. Keller, William Laurel Harris, Franklin De Haven and Cullen Yates. Dorothea Warren O'Hara shows a handsome copper lustre lamp vase and a cider pitcher, and Anna Heywood, a batik shawl and panel.

Rembrandt Prints at Harlow's

From the distinguished private collection of prints by old masters, acquired by Arthur Harlow & Co. last summer in Switzerland, there have been selected about 100 of the Rembrandt etchings for exhibition in their galleries through December, the show including the "Christ Healing the Sick" in the first state which was recently sold for the new print record price of \$20,000.

The exhibition includes Biblical subjects, representations of the saints, landscapes, figure studies, portraits and nudes, all being in rare states and in superb impressions. In the first-named division are "The Nativity," the "Flight Into Egypt," the "Death of the Virgin," "Christ Preaching" (*La petite tombe*), and "Christ Among the Doctors."

Rembrandt's landscape art is represented by the "Landscape with a Vista," "Landscape with a Sportsman," and the lovely little "Six's Bridge." There are portraits of "Rembrandt's Mother with Hand on Breast" and "Rembrandt with Scarf," this list being only a brief summary of the prints shown in this remarkable exhibition.

Young French Painters Exhibit

Once a year the Wildenstein Galleries give the young French painters and sculptors the opportunity to have their work seen here, artists whose names are strange to us for the most part but whose pictures and sculptures show them worthy of better acquaintance. There are forty-one paintings and water colors, three tapestries and eight sculptures in this year's exhibition, which will continue until the end of December.

The colorful, substantial note of the show is struck at once at Barriere's "Canal in the North of France," the handsome canvas hung in the place of honor in the large room on the first floor, a painting matched for quality and charm by the "Versailles in Winter," which reeks with the chill dampness of a French January. Gabriel Roby's large landscape, "L'Oursouya," presents a startling effect when seen from across the gallery through the manner in which the figure of the peasant standing on the terrace in the foreground appears to be quite in the round, so much air has Roby man-

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aged to place between the figure and the broad landscape.

William Laparra's little tondo, "The Blue Turban," is full of Gallic charm as are Mameri's "Fountain in Rabat" and Callot's "Fishing Boats on the Sand at Low Tide." Jacques Simon's "The Pears" is a superb piece of still life that has no relation to the average Modern French work in this genre. Louise Ochs's "Monkey" in earthenware is admirable for its realistic humor and modeling and Borga's terra cottas have the charm and skill of the famous works in this red clay of the XVIIIth century.

Degas Bronzes at Durand-Ruel's

Seventy-two bronzes by Degas, cast from the originals found in his studio after his death, are on exhibition in the Durand-Ruel Galleries until Dec. 27, these being the same works shown in the Grolier Club last winter for the first time in New York, although another set of "proofs." They include thirty-seven studies of the movements and gestures of dancers; studies of horses; studies of women; and four varied works including portrait busts.

These bronzes represent the tireless interest of Degas in studying and portraying the human and animal figures, the first being represented in his more familiar oils and pastels of ballet girls and nudes, the second in his early paintings of race track scenes.

Pennell's New York Water Colors

Some of the many views of the "Unbelievable City" (which is how he styles the new New York) that Joseph Pennell has seen from the windows of his home on Brooklyn Heights are to be found in the thirty-five water colors he is showing in the Macbeth Galleries until the end of December. Familiar as some New Yorkers may be with the tremendous and moving spectacle of the lower end of the island of Manhattan, they and everyone else will be moved all the more by the exquisite pictures Mr. Pennell has made of the river and its myriad craft, the enormous towers rising to the heavens, the fairy-like pano-

rama of lights that spring up every week day when dusk comes.

Each one of these pictures is a special evocation of beauty but one may specifically mention the "Still Blue Evening," the "Boat Tracks," the "Red Rift" and "Melting Snow" for particular charm of color and design. The skyscraper illumination, which surely has no equal anywhere in the world, is the theme of "When the Town is Lost in Lights." One of those solemn maritime processions that dignify dead and living alike is shown in the procession of destroyers "Bringing Heroes Home After a Zeppelin Explosion." That nature's illuminations do not escape Mr. Pennell's eyes in his contemplation of man's handiwork is shown by the view of "Governor's Island" lying beneath a particularly gorgeous sunset sky.

Blakelocks at Dudensing's

Among the ten paintings by Ralph A. Blakelock on view in the Dudensing Galleries until the end of December are two that will be wholly unfamiliar to the average student of the work of this American painter, one being a small flower study, the other a portrait of the artist's son. The flower study is an exquisite piece of painting, the small blue and white blooms being modeled in paint so that the medium has actual depth.

The portrait is called "The Sun" and shows the luminary in pale yellow with a nimbus filling practically the whole of the canvas. On close examination the circle of the sun discloses the head of a young boy whose hair is a part of the circle and the nimbus, the youthful sweetness of the original being beautifully indicated.

The landscapes included in the show fall into two divisions, the artist's much-loved Indian scenes and those without figures. Among these the most brilliant is the large "Sunset," the sky in which is in a more varied range of color than was usual with Blakelock since in it there are resonant blues, reds and yellows. The "Landscape," showing a great rock at the left of the composition and a sloping hillside at the right, is another superb canvas. Not to have seen this exhibition, which includes the artist's palette loaned by Harry W. Watrous, is not to know Blakelock at his best.

Cartoons of Celebrities

Cartoons of New York stage folk by Alfred Frueh and of international celebrities by Conrad W. Massaguer are on exhibition in the Anderson Galleries through Dec. 23, each of the artists being represented by forty prints. Among the subjects of Mr. Frueh's very shrewd satires are William Collier, John Drew (an angular bust in black and green), Annette Kellerman, Julia Marlowe, George Arliss, Mrs. Fiske, Ethel Barrymore, Maude Adams, George M. Cohan, Yvette Guilbert and Mary Nash. The salient physical characteristics of each of these familiar stage figures are set down with the utmost economy of clear line. All of these prints are from linoleum blocks.

Mr. Massaguer's woodcuts are of statesmen of international reputations including Venizelos, Clemenceau, Wilson,

Rodin's Work Shown



"GUSTAV MAHLER"

By RODIN

Twenty-five sculptures and about twenty drawings by Rodin, the first comprehensive collection of his work to be shown in the United States, are on view in the Brummer Galleries, 43 East 57th street. Two of the pieces are in marble, twenty in bronze, and three in plaster. The marbles are "Eve" and "The Fall of Icarus." Among the bronzes displayed are a head and two portrait busts of Balzac, a head of the late Gustav Mahler, composer and conductor, another bronze of whom was given recently to the Brooklyn Museum of Art; a small copy of "The Thinker," and two imaginative works, "The Hand of God" and "Despair."

Roosevelt, George V., King Alfonso, Marshal Joffre, Kipling and Anatole France. He has also caricatured John Philip Sousa, William Gillette, John Drew, William Hart, Caruso, Martinielli, Bernhardt and Nazimova, most of these having the dignity of portraits in comparison with the more pronounced satires of the American artist.

Wild Life by Will Simmons

About half of the fifty pictures by Will Simmons, on exhibition in the Anderson Galleries until Dec. 23, are water-color studies of wild life, with a few landscapes such as the exquisite "Sunset Light," the "Fir Tapestries" and "Autumn Bracken." Among the studies of wild life the "Mallards in the Creek" is as spontaneous in its effect of the handling of the medium as is the swift uprush of ducks whose flight inspired the picture.

His "Puma, Still Hunting" is sculptural in its representation of the tense muscles of the creature, the "Arctic Fox Disturbed" has a delightful note of humor, as has the "Polar Cubs Splashing," and the "Bison Through the Trees" combines pure water-color painting with precise representation of animal forms that shows mastery of both.

Among the etchings, most of which are in aquatint, are Mr. Simmons' famous "Silver King" and the lovely "Swan and Lilies." In pure etching is "The First Artist," showing two ape-like creatures carving a design on the ivory tusk of a mammoth.

Kriehoff's Imaginative Works

W. G. Kriehoff, of Philadelphia, is showing twenty-six "Imaginative Landscapes" in the Macbeth Galleries that suggest woodland nature in her most beautiful guise. He paints upright panels of vistas of river and lake and distant hills seen through slender, birch-like trees, in tonalities of blue and green and autumnal tans and reds, such titles as "Moonlit Mist" and "Morning's Prelude" suggesting the content of his pictures.

Occasionally, and with not marked success, he introduces nude female figures of a Lorelei type in his compositions, a literary addition adding nothing to the charm of his work. There is a decided monotony about Mr. Kriehoff's pictures but it is a monotony of such delicate beauty as to be very pardonable.

Small Paintings at Babcock's

The Babcock Gallery's annual exhibition of cabinet paintings includes some excellent work by American painters. There are thirty-four artists represented, no one of them by more than two examples. Landscapes predominate as far as number goes, including an autumn subject by Bruce Crane, an Arizona landscape with a fine cloud effect by Albert Groll, and Franklin DeHaven's "Willimantic River" in which the autumn foliage has the richness of bronze.

Gustave Wiegand's "Silvery Morning" is veiled in soft grays, and E. A. Kramer's "Evening Shadows" is suggestive of faint tapestry with its mellow color. Coast scenes and marines include Cullen Yates' "Incoming Tide" and Louis Mora's "Evening Haul." Frank Townsend Hutchens' "Orris Island, Maine," shows a pier rising out of the green water, and Hayley Lever paints groups of boats in his own individual manner in "Windy Day" and "The Harbor." Glenn Newell and E. C. Volkert have landscapes with cattle and E. Irving Couss and W. R. Leigh contribute Indian subjects.

Henry S. Eddy's "Copenhagen" shows a canal filled with red and gray houses—

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one of the best things he has done. Edmund Greacen's "Gray Bonnet" is a charmingly painted girl's head. John E. Costigan sends one of his successful wood interiors showing a girl with sheep. Another interesting sheep picture is the "Hillside Pasture" by Charles P. Gruppe. The exhibition extends until Dec. 27.

Da Lezze and Sudbinin Exhibit

The Kingore Galleries are exhibiting the work of two European artists—an Italian painter and a Russian sculptor. B'aas de Lezze, who comes from Venice, has inherited a tradition which makes for richness and distinction. His subjects are patricians, and he treats them with respect for their beauty and their charm. One of his most stunning portraits is of the Comtesse Sa'omonesco, whose costume of the days of the Second Empire is in rich blues. A portrait of the late Pope Benedict XIII is straightforward and sincere. Among his other subjects are Marie Dressler, Lady Irene Curzon and Madame Eva Gauthier.

The sculptures of Sudbinin evince a union of many influences and yet remain intensely S'avic. With sometimes a trace of archaic simplicity, sometimes a note of Chinese convention, and sometimes a purely modern freedom of line and form, he creates a series of Bacchantes, Virgins, Pietas, and a "Leda and the Swan" which, though so varied in subject, are alike in displaying a sensitive imagery and an appreciation of mass relations.

Ben-on Paints Romantic Ships

John P. Benson makes the past live again in his paintings of ships at the Kennedy Galleries. Seven of these take the form of long panels picturing the romantic galleons of the days of the XVth and XVIth centuries, some of them with the picturesque high quarterdeck and others of a later type. One canvas is devoted to the less ornate but still beautiful sailing ship of the early days of the last century.

Mr. Benson's paintings are a pleasure not only because of their accurate rendering of historically interesting ships, but because of their fine painting of sea and sky.

Flagg Shows Water Colors

Water colors by James Montgomery Flagg, shown at the Milch Galleries until Dec. 23, include a variety of subjects—landscapes, marines, interiors, and a number of old Colonial houses, among which one of the most interesting is the Aaron Burr house at Fairfield. Mr. Flagg has done a very thorough piece of work in his painting of the hotel at White Sulphur Springs seen through a light rain.

The handling of a gray, moist atmosphere is also exceptionally well done in "A Backwater," showing a boat drawn up along the shore. Both of these are more satisfying than the landscape bathed in sunshine in which the artist has over-accentuated the brilliance of a green field in order to gain his point. The "Study in Grays" is a difficult subject well handled.

Pictures to Delight Children

The Brown-Robertson Gallery has arranged an admirable exhibition of pictures and prints for children, to last until Christmas. A group of wood block prints by Eliza Gardiner, of Providence, includes a number of whimsical subjects, handled with an instinct for design as well as humor.

Eileen Soper, the fifteen-year-old English girl who does remarkable etchings, is represented by a group of new plates of children at play. There is pleasing color in Jessie Wilcox Smith's original drawing for "Curiosity," a little boy looking into a jar of goldfish. Several very accurate as well as artistic etchings of birds are by Charles E. Heil.

Anne Goldthwaite proves that toys make delightful subjects for still life in her two water colors and Camelia Whitehurst uses gay color in her painting of a little boy in bright green holding a red bird.

Demuth Creates Beauty

The oils and water colors by Charles Demuth, at the Daniel Galleries until the end of the month, go far to prove that

beauty consists in a way of looking at things. Mr. Demuth paints factory towers or the fire escapes of an apartment house and creates a thing of beauty. In the picture of a factory, which he whimsically names "From the Garden of the Chateau," there are indescribable reds and golds to make the picture a joy for color alone. The criss-crossing of telegraph wires and guy ropes makes a seemingly accidental division of the picture into planes that give it a firm structural quality.

The picture which is called "Incense of a New Church"—for Mr. Demuth indulges in fancy when it comes to titles—shows the curling smoke of a factory ascending past smoke stacks of inky blackness, while in the background is a sky of brilliant blue. Structure and color combine to give it a feeling of dignity.

Craft Work at Whitney Studio

An exhibition of pottery and hand-carved furniture is open to the public at the Whitney studio, 8 West 8th Street, until Dec. 21. This is work done at Greenwich House by classes of boys of Italian parentage directed by an Italian craftsman, Mr. Famiglietti. Most of the pieces of furniture consist of cassoni and refectory tables. The exhibition is in charge of a committee headed by Victor Salvatore and including Mrs. Harry Payne Whitney, Chester Aldrich, Daniel Chester French and others.

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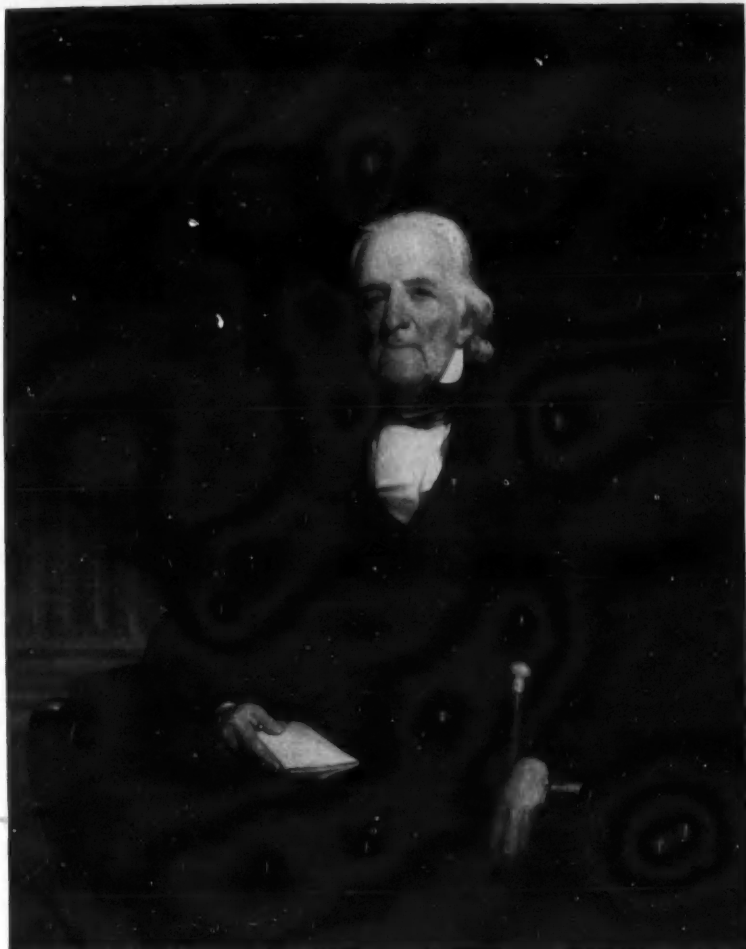
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Master Work by John Neagle Is Sold



"PORTRAIT OF JOSEPH TAGGART" By JOHN NEAGLE
This painting, dating about 1840, long considered the masterpiece of Neagle, was recently sold by the Rosenbach Galleries to Enrico N. Stein, a New York collector

MANY SALES MADE AT DALLAS EXHIBIT

Thirteen Paintings and Five Sculptures Sold at Show Arranged There by Robert W. Macbeth

At the Exhibition of Historical American Art assembled by Robert W. Macbeth, of the Macbeth Galleries, for the Dallas Art Association, in the last two weeks of November, thirteen paintings and five sculptures were sold for a total in excess of \$11,000.

The sales of pictures included "Autumn Day" by Guy C. Wiggins, "Down from the Hills" by E. G. Eisenlohr, "The Western Shore" by F. J. Waugh, "Autumn Brook" by Jervis McEntee, "In the Mountains" and "The Arcadians" by F. Ballard Williams, "Still Life—Tulips" by H. E. Schnakenberg, "December Sunrise" by Walter L. Palmer, "Dieudonné" by Chase, "New England Elm" by Charles H. Davis, "Lyme Pastures" by W. H. Howe, "Winter Sunset" by Bruce Crane, and "Half Tide" by Hayley Lever.

Sculptures were sold by Harriet Frishmuth, Edward McCartan and Bessie Potter Vonnoh. Dallas art lovers bought two of each of McCartan's and Mrs. Vonnoh's works. Mr. Howe's painting was purchased by the Standard Club of Dallas to present to the permanent collection in the art gallery in Exposition Park and the Chase picture was taken for the same gallery by fourteen members of the Dallas Art Association.

The exhibition was the most successful one held by the Dallas Art Association. The paid attendance was \$7,000, a remarkable record in view of the fact that the show was held in temporary galleries on the fifteenth floor of a hotel. An edition of 1,100 catalogues was printed, which sold at seventy-five cents each, and the supply was exhausted at the beginning of the second week. Visitors attended from a radius of 100 miles and some came from Oklahoma and Louisiana.

MRS. SWYNNERTON IS NO LONGER AN A. R. A.

British Royal Academy Learns Eminent Woman Painter Is Past Age Limit and Recalls Honor

LONDON.—A little comedy has been enacted, of which the principal characters have been Mrs. Annie L. Swynnerton and the board of the Royal Academy. Having arrived at an extremely belated decision to elect the distinguished woman artist to be an Associate of the Academy and having actually conferred this distinction upon her, the board made the discovery that she already had exceeded the age limit permitted to members of its august body. Consequently after having enjoyed the honor of being an Associate Academician, for the space of some few days, Mrs. Swynnerton finds herself once more in the outer circle.

The Academy waited a century and a half since it last elected a woman to its midst before temporarily honoring Mrs. Swynnerton. That was in the days when it was founded and was in full enjoyment of the go-ahead temerity of youth. Angelica Kauffmann and Mary Moser were made not merely Associates but full-fledged Academicians.

At the meeting at which Mrs. Swynnerton was raised to her short-lived distinction, Sir Bertram Mackennal, Australian sculptor, who has carried out innumerable statues of Queen Victoria for various colonial municipalities and provincial market places, and whose memorials of monarchs and military folk grace many a chapel, was likewise made an Associate, as was also George Lambert, who similarly hails from Australia, although he is, on his father's side, an American. Mr. Lambert paints with great verve and mastery and has some exceedingly fine portraits to his credit.—L. G.-S.

GOOD SMALL WORKS SHOWN BY WOMEN

Annual Display of Little Pictures and Sculptures Includes 171 Exhibits, Many Finely Executed

The annual exhibition of small paintings and sculptures by the National Association of Women Painters and Sculptors, held at the Feargill Galleries until Dec. 23, includes 171 varied exhibits. It is one of the best displays of the kind conducted by the association in recent years.

The first Pettingill purchase prize was given to Maud M. Mason for "Color Arrangement" and Marion Bullard won the second prize with her "New Hampshire Farm." The Parsons purchase prize for the best water color went to Agnes M. Richmond's "Bear Mountain," while second honorable mention was given "St. Isabel Tepepan" by Eva Brooks.

Mari'ida Browne gives to her colorful painting of a rooster and "His Family"—as she names the picture—a delightfully whimsical touch. Elizabeth C. Spencer's "Breton Fish Wives" is brilliant and sparkling. Flowers as subjects are well handled by Maud Mason, Alethea Platt, Elizabeth Hardenbergh, M. Elizabeth Price, Dee Beebe, Dorothy Ochtman, Edith Penman and May Fairchild.

Alta West Salisbury is represented by a colorful picture called "Golden Autumn," and Emily Nichols Hatch by "At the Turn of the River." Mina Ochtman's "Pear Tree" is bathed in silver light. Autumn golds are portrayed by Frances Keffer and Sara Hess. Fern Coppedge has one of her winter subjects with a sparse covering of snow on the ground.

Julie Morrow paints a lifting fog in "Will It Clear?" and Bertha Baxter's "Evening Tide" is subtly pervaded with green. Alice Judson, Alice G. Locke and Anna Frost are also represented by boat pictures. "After the Haul," by Mary G. Rogers, is unusually fine.

Among the sculptures the "Athlete Resting" by Annetta St. Gaudens is a noteworthy piece of modeling. Harriet Frishmuth has a lovely nude, "Caprice," and Lindsay Morris Sterling, an unusual mask in lead.

Newcomers Among Moderns

The "Hundred Dollar Holiday Exhibition" at the New Gallery includes more than 100 paintings by present-day artists, among whom the Americans hold their own both as to number and quality with the European painters in the modern movement. The newcomers include James Chapin, whose painting of a green tree and a white cloud is so personal as to command attention.

Brigante, another newcomer, is an American, though of Italian parentage. His water colors are kaleidoscopic and original. Aline Bernstein is a realist who puts a distinctly emotional appeal into her painting of a white blossom. Florence Cane is represented by a sensitive still life and Mary Rogers by several of her brilliant water colors. Carl Sprinchorn shows a pastel in which mountain and trees are expressed with primitive simplicity and intensity of feeling.

Among the foreigners, there are Kislign with a fine nude with red drapery, and Grigoriev with one of his Russian peasant themes.

Sawyer Paints Sleepy Hollow

Paintings of the Sleepy Hollow country and Westchester by Wells M. Sawyer, shown at the Hotel Majestic until Dec. 30, express the elusive charm of a landscape that has nothing dramatic or unusual about it to make it easy to paint. "Spring in Westchester" is the nearest approach to vivid color that the artist permits himself. In this the clear pure green of the meadow has a lustre which is heightened by proximity with the pale violet grays of the bare trees.

Flying autumn mists are exceptionally well handled in several subjects, and in the "Philippe Manor Pottery" there is a fitting together of the old red buildings and their setting of autumn foliage which is thoroughly satisfying.

Wickey's Etchings Show Action

Harry Wickey is showing etchings at the School of Design and Liberal Arts until Dec. 23. "Midsummer Night," a scene in Washington Square, recently acquired by the Metropolitan Museum, is filled with figures, and the figures are so filled with life that the artist can claim to be eminently successful in his attempt to express activity. Movement seems to be Mr. Wickey's especial interest, as in a Central Park scene and a struggling group of football players.

A series of Palisade subjects includes Mr. Wickey's best work, particularly the night scenes, in which there is dramatic feeling as well as an occasional lightness of touch.

There is also an exhibition in the same gallery of pottery by Mrs. Cornelius Poirion. Mrs. Poirion has recently returned from Spain where she has made a special study of glazing.

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Eleven Slades Are Sold at Boston Show



"NUBIAN CARD PLAYERS" By C. ARNOLD SLADE
Purchased by Desmond Fitzgerald, of Brookline, Mass.

BOSTON.—The recent exhibition of paintings by C. Arnold Slade, on view at the Vose Galleries, was popular with the buying public. Eleven canvases were sold the first ten days, and the date for closing was extended one week, or until Dec. 9. The artist's New York exhibition will open on Jan. 18 at the Howard Young Galleries.

Desmond Fitzgerald, the Brookline connoisseur and collector, bought two pictures at the Boston show for his newly appointed gallery adjoining his house. Mr. Fitzgerald chose a marine showing the rocky, surf-beaten shore at Ogunquit, Maine, and a large upright panel called "Nubian Card Players."

In the first-named canvas the artist has successfully registered the motion of the water as it pounds on the rocks. The composition is well thought out. Especially pleasing is the way the sun strikes the topmost edge of the rocks in contrast to the deep blues and greens found in the cool shadows of

the near water. Mr. Slade paints easily and with little apparent effort.

The "Nubian Card Players," which is reproduced on this page, is an elaborate and unusual composition of some eight white draped figures.

Mr. Slade is a native of Massachusetts. He studied in New York, and later in Paris was a pupil of Jean Paul Laurens. Works of his are in the collections of the Springfield, Ill., and Philadelphia Art Clubs, in the New Bedford Library, the Milwaukee Art Institute, Mrs. John L. Gardner's collection and Bethany Church, Philadelphia.

Logan's Etchings To Be Shown

Robert Fulton Logan, British etcher, has arrived in New York with a large number of examples of his work, which he will exhibit in various cities. The first display will be at the Kennedy Galleries in February, after which his etchings will be shown in Chicago and other Western cities.

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**PERIOD FURNITURE
IN A \$106,000 SALE**

Charles of London Disperses Col-
lection—Four Tapestries Depict-
ing Adventures of Jason Sold

Charles of London dispersed at auc-
tion a large collection of early English
and other furniture, much of it em-
bellished with needlework, and a set
of tapestries depicting the adventures
of Jason in his search for the Golden
Fleece. The sale was held at the
American Art Galleries on Dec. 8 and
9. The 354 lots brought \$106,677. The
four tapestries went to different buyers
for a total of \$11,700. The more im-
portant items were:

- 105—Eight needlework, inlaid walnut chairs,
Queen Anne period; H. F. Dawson Com-
pany\$1,000
184—Needlework, carved walnut sofa, French
XVIIIth century; J. Stanley.....\$575
194—Inlaid walnut secretary cabinet, Queen
Anne period; H. Parke, agent.....\$650
220—Gold needle-painted Botticelli green
velvet cope, Italian renaissance; S.
Henry\$1,700
248—Two needlework walnut state chairs,
William and Mary period; James A. Blair,
Jr.\$1,100
250—Six carved walnut chairs, Charles II
period; H. F. Dawson.....\$1,560
251—Six needlework walnut chairs, Queen
Anne period; S. Henry.....\$3,000
252—Six jardiniere velvet walnut chairs,
Stuart period; Sidney H. Rhodes.....\$1,200
252A—Four chairs; Charles Torrey.....\$2,300
253—Eight carved walnut chairs, William and
Mary period; H. F. Dawson.....\$3,800
268—Four needlework carved walnut arm-
chairs, French XVIIIth century; J.
Stanley\$1,900
269—Four needlework lacqued armchairs,
Louis XVI period; S. Henry.....\$1,100
270—Four needlework walnut chairs, Louis
XIII period; A. O. McCarthy.....\$1,400
273—Two royal needlework armchairs, Re-
gence period; J. Aron.....\$2,400
292—Needlework mahogany settee, English
XVIIIth century; J. Stanley.....\$2,000
293—Needlework mahogany sofa, English
XVIIIth century; William Ziegler, Jr.....\$2,400
313—Four carved and gilded jardiniere vel-
vet chairs, Italian XVIIIth century; T. C.
Palmer\$1,600
318—Inlaid walnut secretary, William and
Mary period; George Henry Warren.....\$1,100
344 and 345—Two renaissance tapestries,
Enghien XVIIth century, "A Royal Hunt-
ing Party" and "A Royal Boar Hunt",
suggested by Mons. Destree, of the Cen-
quaire exhibition, Brussels, as having
been woven for Margaret of Austria;
Thomas Nelson\$4,000 and \$5,300
346—Brussels XVIIIth century tapestry,
"Jason, Seeking the Golden Fleece, Meets
King Aetes before His Palace"; J.
Stanley\$4,400
347—Brussels XVIIIth century tapestry,
"King Aetes Desires Jason to Yoke His
Famous Wild Oxen and Plough the Field
of Ares"; J. E. Chichester.....\$2,300
348—Brussels XVIIIth century tapestry,
"Jason Secures the Golden Fleece"; Mar-
quis Somme\$2,300
349—Brussels XVIIIth century tapestry,
"Jason Pays Homage to Imperial Jove on
His Return with the Golden Fleece"; M.
Seidlitz\$2,700
350—Brussels XVIIIth century tapestry,
"Medea Appeals for Her Dragon Chariot
and Escapes from Corinth"; A. L. Lowen-
stein\$2,000

FROM THE FIELD COLLECTION
American Art Galleries—Japanese color prints,
rare Japanese and Chinese paintings and
screens from the collection of the late Ham-
ilton Easter Field, and paintings, sketches
and studies by Mr. Field; Dec. 6-8. Total
of Field effects, \$32,503. Japanese color
prints:

- 21—"The Arrival of the Korean Embassy
in Edo," six sheets, signed, Torii Kiyonobu
I; Otto Berner, agent.....\$625
27—"An Oiran Walking in Snow," Torii
Kiyonobu; Miss Mary A. Ainsworth.....\$225
264—"After Its Quarry," in imitation of the
ancient Chinese ishikuri; L. Roberts.....\$325
265—"An Eagle," imitation as above; L.
Roberts\$325
387—"Iwai Hanshiro IV," Utagawa Toyo-
kuni; Dr. L. Kast.....\$290
386—"Fuyo and Yellow Bird, Kwacho; B.
Matsuki\$220
577—"Ichikawa Yazo III," Toshusai Sha-
raku; A. B. Duell.....\$490
Paintings and screens:
164—Pair of six-fold screens, Sotan, XVIIth
century; Dr. D. Roe.....\$90
167—Pair of four-fold screens, Yeitoku; B.
Matsuki\$180
168—Pair of six-fold screens, artist uniden-
tified; A. M. Bing.....\$110
64—Lower Manhattan, as seen from the ar-
tist's studio; P. C. Jamison.....\$115
71—"Saint Moritz"; R. H. Loines.....\$75
72—"Easter Sunday, Brooklyn Water
Front"; R. H. Loines.....\$175
76—"The Tea Party"; Angelo Hirsch.....\$75

Auction Calendar

ANDERSON GALLERIES
(Park Ave. and 59th Street.)

December 18 and 19, afternoons—Old English
and early American pewter, Chinese Lowes-
toft Wedgwood ware, Sheffield plate and
silver, samplers, oriental rugs, early Ameri-
can furniture, etc., from the collection of
J. Louis Isaacs, of Philadelphia.
December 20, 21 and 22, afternoons—Books
from the libraries of the late Dr. George T.
Stevens, of New York; Mrs. B. K. Sond-
heim, of New York, and other owners.

METROPOLITAN ART AND AUCTION
GALLERIES
(45 West 57th Street.)

December 20 and 21, afternoons—Collection of
articles suitable for gifts consigned to its
agents here by a house in the rue de la Paix,
Paris, and received too late to be offered to
its regular trade.

PLAZA ART AUCTION ROOMS
(5, 7 and 9 East 59th Street.)

December 20 to 23, afternoons—Furniture from
various sources.

Statue of Voltaire by Houdon
Brings 22,000 Francs in Paris

PARIS—Prices at the Bourgarel sale
amounted to 567,735 francs. Among the
items were:

Small statue of Voltaire by Houdon, 22,000
francs; four Louis XVI armchairs with Boul-
lard's mark, 17,000; XVIIIth century Flemish
tapestry, 15,500; Aubusson Louis XV tapestry,
34,100.

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"DAPHNE"

By ARTHUR RACKHAM

In the exhibition of the artist's water color drawings at the galleries of Scott & Fowles,
New York

**BERLIN DEVELOPS
LIKING FOR PRINTS**

Zorn, Whistler, Manet and Pennell
Represented at Auction at
Graupe's — Collectors Increase

BERLIN—An auction of modern and
old graphics and Japanese wood-cuts at
Graupe's was of importance as showing
the growing interest here in graphic art,
due to the increasing number of collect-
ors. One proof of Anders Zorn's
"Baigneuses" brought 640,000 marks,
while another brought 625,000. D. Y.
Cameron's view of Harfleur went for
600,000 marks and one of Geneva for
240,000. Whistler's "Thames Ware-
houses" and "La Soupe a Trois Sous"
were sold for 270,000 marks each, while
"The Little Pool" and "La Vieille au
Loques" realized 210,000. The only
Manet, "Les Gitanos," went for 100,000,
and Joseph Pennell's "Tracks at Ober-
hausen" and "In the Verboten Land"
brought 75,000 each. Dürer's engraving
of St. George was sold for 205,000
marks; "Le Verrou," after Fragonard,
for 75,000, and Rembrandt's self-portrait,
an excellent proof, for 210,000.

**Viscount Boyne's Specimens
of Armor and Weapons Sold**

LONDON.—At a sale of engravings
held on Nov. 20, by Messrs. Sotheby,
"Outside of a Country Alehouse" by
W. Ward after J. Ward, printed in
colors, brought £80 and three etch-
ings from J. M. W. Turner's "Liber
Studiosum," "Lake of Thun," "Crow-
hurst" and "Temple of Jupiter," £249,
£110 and £90 respectively.

Armor and weapons, property of
Viscount Boyne, of Brancepeth Castle,
Durham, were sold by Messrs. Sotheby
on Nov. 23. The more important lots
were:

Two rapiers, XVIIth century, £80; three
pistols, two flint lock and the third, snap-
hance, £135; helmet, early XVIth century with
low-roped comb, £106; breastplate and back-
plate with grand guard, later XVIth century,
£155; two bright steel shields and a Highland
targe covered with leather and decorated with
nails, XVIIth century, £170; pikeman's armor,
XVIIth century, £100; parts of armor for man
and horse, XVIth century, £180.

**PORTRAIT BY COPLEY
SOLD AT CHRISTIE'S**

His "Mrs. Pigott," Taken by Bid
of 399 Pounds, Was Once Owned
by an Officer in the British Navy

LONDON.—John Singleton Cop-
ley's portrait of Mrs. Pigott brought
£399 at auction at Christie's. The
painting was in a small collection from
the estate of the late Captain W.
Thresher, R. N., and was bid in by
Tooth Brothers. It is signed and dated
1779. It shows the subject in a
yellow dress and slate-colored cloak,
seated in a crimson chair and holding a
crayon. Beside her are a pot of
flowers and a portfolio.
"Ever Changing Skies" by Peter
Graham, R. A., which was exhibited
at the Academy in 1903, brought the
high price of £609 at the same sale.
It was in a collection consigned by
Sir George James Thursby, Bart., and
other members of his family. An-
other Graham, painted in the preced-
ing year, "A View on a Rocky Coast,"
from the same collection, brought £388
10s.

J. Jordaens' "La Fete du Roi," con-
signed by the Duke of Devonshire,
was sold for £399. Other works and
their prices were:

"The Marriage of Cupid and Psyche in the
Presence of the Gods on Mount Olympus,"
J. Chardin, £378; "Children Playing with a
Dog in a Garden," Fragonard, £385 10s; "Le
Dejeuner" and "L'Herese Familie," Hilaire,
£546; "A Visit to the Studio," Lavreince,
£451; "The Bouquet," Lavreince, £463; "Fig-
ures in a Garden," Moreau, £420.

French furniture, porcelains and
works of art were sold in the same
galleries on the preceding day. Among
the items and the prices realized were:

Painted Battersea enamel casket containing
three tea caddies, £336; pair of Chinese figures
of pheasants with enamel plumage, Kien-Lung,
£461; terra cotta Bacchante by Marin, signed
and dated 1795, £756; Louis XVI clock in
case formed as white marble vase, £315;
Louis XVI marqueterie commodes, semi-cir-
cular shape, £3,937 10s; (H. J. Simmons);
Louis XVI parquerie table £493, (H. J.
Simmons); Louis XV marqueterie table,
stamped "P. A. Foullet ME," £577 10s
(Foune); Louis XV commode, semi-circular
shape, stamped "I. Dubois ME," £2,047 10s;
Louis XV parquerie commode stamped "J.
Dautrich ME," £493 10s (Foune); Louis XV
marqueterie secretaire, £441, (F. Partridge).

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WORKS OF ART

FROM
JAPAN AND CHINA

FAMOUS GOODFRIEND COLLECTION OF PAINTINGS IN NOTABLE AUCTION

American Art Galleries to Sell Works of Barbizon, Impressionist and Modern School Jan. 4-5

The Meyer Goodfriend collection of 122 paintings by the Barbizon men, the Impressionists and modern French artists which will be opened for exhibition in the American Art Galleries, Madison Avenue and East 57th St., on Dec. 30, represents the taste of an amateur who assembled these superb works as the result of a life-long pursuit of a knowl-

called the 'urge' to be an artist, but turned from it and gave his eye for color to gems, without abandoning the love for art. A room of his office suite in Paris has at times been given over to an artist to exhibit his works. At one time in the course of his collecting Mr. Goodfriend had the idea that he might form a collection with the definite motive of presenting it to an American museum ultimately, but the complex reasons for and against that object determined him otherwise. He bought to please himself, esthetically, and as time went on with a due consideration of the intelligent standards of art.

"In the meantime he went methodically

seums was the only way to acquire expert knowledge.

"The collection of Mr. Goodfriend will speak for itself—it has already appealed to writers abroad—and the foregoing personal notes have been set down merely because it may be frankly acknowledged his name has not been widely known as an art collector of New York. It will become so known to those who visit his exhibition of this collection, irrespective of the monetary value at which the veritable masterpieces, as well as the 'studio delights' of the collection, may be appraised at public competition."

The range and variety of the pictures may be partially indicated by an enumeration of the number of works by each of the painters represented in the Goodfriend collection, six of which are reproduced on this page. There are no fewer than thirteen Corots, ten by Cachoud, five by Daubigny, and as many by Diaz; four by Dupré, six by Jongkind, five by Lhermitte, five by Elie Anatole Pavil, six by Pissarro, four each by Sisley and Troyon, and two each by Vollon, Renoir, Puvis de Chavannes, Monet, Millet, Manet, Alexandre Jacob, Gauguin and Courbet.

There are three canvases each by Charles Cottet, Etienne, Dinot, Isabey, Henri Lebasque and Albert Lebourg, while the painters represented by one work each include Besnard, Theophile de Bock, Maurice Bompard, Cazin, Cézanne, Forain, Harpignies, Henner, Gaston La Touche, Henri G. Martin, Ménard, Paul Renaudot, Raffaelli, Ribot, Lucien Simon, Alfred Stevens, Frits Thaulow, Emile Van Marcke and Alexander Theodor Weber.

Thus, as Mr. Carroll writes, "The pictures of the collection are modern—the XIXth and XXth centuries—Barbizon painters and their contemporaries, Impressionists, and others of the third quarter of the XIXth century, and a few of the newer men of the present (none of the 'wild men')—these are the painters represented, painters and poets."

"An article on the portion of the collection as exhibited at the Georges Petit Galleries, Paris, written by M. Roger-Miles, art critic of *Le Figaro*, records some of the effects produced upon the writer by some of the Goodfriend canvases. M. Roger-Miles did not see a Corot, which was not then exhibited but is now in New York, an 'Interieur de Bergerie,' or expatriation would not have been denied; for in luminosity and charm it is compelling, at the same time that it is uncommon as a production of Corot's brush and as an example of the range of his work."

"Of Vollon's work there is in particular one of his still lifes that seems to say all that paint can say on canvas in the elegance of its rich surface beauty. A Courbet presentation of the old mill near his native village is a remarkably fine example of this master. The sobriety of Ribot, the dramatic qualities of Isabey and the serious workmanship of Stevens claimed the collector's attention, not to the exclusion of the chromatic affluence of Renoir in paint and of Lhermitte in his aerial pastels. A small but highly typical sketch by Henner was given by him to his friend and teacher, Ernest Herbert."

"Manet appears in a noteworthy canvas and also in an unusual water color; Millet, in a portrait of a friend and pupil which has been held in the family; the Daumieresque Forain, in a figure group. René Ménard is here and Gaston La Touche, and Charles Cottet, a man of many museums in Europe and North and South America; also Alphonse Etienne Dinot, of many awards and Hors Concours at the Salon, and Lucien Simon, who presents a Breton interior with figures."

"Other artists not mentioned in Mr. Miles' review—he saw only the portion of the collection exhibited at the Petit Galleries at the time—include some of the less known and the newer and more modern men, for whom in the course of his evolution Mr. Goodfriend developed a strong predilection, among them Albert Lebourg, about whom and whose work a book with reproductions is in preparation, with a sketch written by M. Leonce Bénédite, director of the Luxembourg Museum. His 'Meuse a Dordrecht,' a sympathetic rendering of the river and the famous old church in a fog, is a veritable joy in paint. Also, Alexandre Jacob, 'Painter of Winter,' whose works have been purchased by the City of Paris and by the state, some from the Salon des Artistes Indépendants."

"Another is Paul Renaudot, who died last year, after suffering in service in the World War, who was a fellow student with Matisse at the Ecole des Beaux Arts and who is represented in the Luxembourg and other French museums. An incident not without its personal interest links him with America. His father, a French sculptor in Italy, was the inseparable friend of Henri Regnault when the latter, as Prix de Rome winner, was at the Villa Medici. Regnault's model for his famous 'Salome,' now in the Metropolitan Museum of Art in New York, was the Italian maiden, then at the age of sixteen, who was to become the wife



"RAMASSEUSES DE BOIS DANS LA FORÊT DE COUBRON" By COROT

edge of art through persistent study of great public collections in Europe. Who Mr. Goodfriend is and how he acquired his knowledge of the best of modern art is intimately described by Dana H. Carroll in the introduction to the catalogue of the collection.

"Mr. Goodfriend," Mr. Carroll writes, "the collector and owner of these pictures, would need no introduction in the business world in which he moves. Nor is he unknown in the art circles of Paris. He was born in New York within a few blocks of his present place of business in Fifth Avenue when—and it was not so long ago, as many readers not yet accepted as oldsters can testify and will readily recall—elements of the pastoral life within the city were still near neighbors of that now cosmopolitan thoroughfare. He is a merchant of pearls and precious stones in New York, with an office in Paris. For thirty years he has been visiting France in the course of his business, and for his own personal delight has been buying pictures. It is not his boast, but his temperate admission, that he has seen, and within limits studied, all the 'Salon' exhibitions from 1892 to date, with the exceptions of those of 1894 and 1895. But his collection is not a collection of Salon paintings; far from it, happily."

"In early life he felt what is now

and persistently to the museums of France, Belgium, Holland, Germany, Austria, Italy and England and studied their canvases. When he told me of it



"L'ENFANT AU POLICHINELLE" By RENOIR

I was reminded of two of the veritable experts in art that Europe has sent us; one, expert in paintings, who has followed the same course; one (still living), of a broader expert experience, who frankly declared that visiting the mu-



"PAYSAGE AVEC BICHES" By GUSTAVE COURBET

of the sculptor and the mother of the painter Renaudot.

"Cézanne and Gauguin are there—and there needs no mention beyond their names to indicate the further ranges of the collector's spirit—but there remains to be said a word about two later painters of whom Mr. Goodfriend is very fond, so much so that he shows them in numerous examples; while he acknowledges the partiality of friendship, he is supported in recognition of their art by publications in Paris which speak of it with enthusiasm—François Charles

in Clemenceau's newspaper *L'Homme Enchaîné*, as showing the reactions in at least one Frenchman's mind to the work of Pavil: 'Whether he expends with prodigality and an indefinite languor all the wealth of his palette on the corners of Montmartre, where his feelings lead him in leisure hours of twilight; whether he interprets in the admirable variety of tones the poetry that rises to his lips when to his eyes appears the provoking magic of the western skies; whether he evokes in furiously animated and brutal studies the passion of human beings in



"LE PONT DU CHEMIN DE FER À ARGENTEUIL" By CLAUDE MONET

Cachoud and Elie Anatole Pavil. Cachoud, a poet-artist, a dream painter of moonlight with actualities of mundane detail which are startling without disturbing the poesy, has been seen here.

"Pavil, who was born in Russia, is a French painter, a painter especially of Montmartre, its types, its life, its varied physical characteristics. Perhaps, to be brief, there might be quoted what amounts to a peroration in an article entitled 'The Joy of the Eyes' by a writer

the smoking bars or the dance-halls—always lights burst forth and vibrates with intensity, as if to throw in spite of everything an enchanting gleam of the ideal before the blurred eyes of men."

The paintings are to remain on view for a week, their sale at auction taking place in the Assembly Hall of the American Art Galleries on the nights of Jan. 4 and 5, each session, which will be conducted by Mr. Thomas E. Kirby, beginning at 8:30 o'clock.



"FEMME INDIENNE FUMANT LA CIGARETTE" By EDOUARD MANET



"REPOS DE LA BAIGNEUSE: ALGÈRIE" By ETIENNE DINOT

AMERICAN ART NEWS

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MUSEUM SHIP PICTURES

A retired officer of the United States navy, after a long search through the picture galleries of the Metropolitan Museum of Art, calls our attention to the fact that there is not a single painting of a ship on view in that institution. Having a profound professional interest in both the navy and the mercantile marine of our country, this officer feels the Metropolitan Museum is not doing its share in keeping alive an interest in the sea and ships in the greatest seaport of the Western Hemisphere and in educating our young men and boys in the distinguished place the United States has won for itself in the history of sea power.

That sea power rose to its greatest heights between 1793 and 1803 and again in the two decades between 1840 and 1860, periods when American marine painting was at a very low ebb. This relation must be understood in connection with the special complaint lodged against the Metropolitan since that institution must keep in mind the fact that it must show the best art of a period or a style it can obtain. Holding to such a position, the Metropolitan Museum could not very well hang in its galleries the very mechanical pictures of the earliest American vessels or even those of the glorious clipper-ships which held the foremost position on the Seven Seas in their time for speed, cleanliness, comfort and the civility of their officers. The artists who painted pictures of these American clippers were chiefly concerned with exact details of hull and rig and cut of sails and not at all with an artistic interpretation of them. And it is chiefly for this defect in their qualities that American ship paintings of that time can hardly be expected to be shown in the Metropolitan.

But in recent years there has sprung up in the United States a group of painters of ship pictures whose canvases are well fitted to hang in the Metropolitan Museum. They are as distinctly fine in the field of graphic art as Melville's "Moby Dick" and Dana's "Two Years Before the Mast" are in the field of nautical literature or Mahan's epochal work on "The Influence of Sea Power on History" is in the records of development of the strategy and the growth of navies. We can recall a painting of a schooner by Irving R. Wiles that was in the Hearn loan collection of the Metropolitan Museum for a few years, a canvas as lovely in color as any landscape in the institution. Carlton T. Chapman has painted American ships of early and late days that are technically correct and handsome as pictures. Harry Neyland is painting notably fine canvases of the old New

Bedford whalers today, a distinction he shares with Clifford Ashley; and Charles R. Patterson's paintings of full-rigged ships and Gloucester fishermen preserve all the beauty and importance of these craft that still keep alive our place in the world's sea power.

The inclusion of pictures of vessels by such painters as these in the galleries of the Metropolitan Museum would have a double significance. It would show that the institution was alive to the value of these men's paintings as works of contemporary art and it would tend to show that the Museum realized that it must do its part in keeping alive the flame of America's great sea-going tradition. Books already take an important part in this educational work, so highly important to the life of the nation, and pictures of past and contemporary ships should also take their part. And just at a time when our government is straining every nerve to keep the American merchant marine in actual being, surely our greatest art museum in our greatest seaport might do something toward this end by adding to its permanent collections some of the many admirable contemporary paintings of American ships.

Tales and pictures of the sea and ships make sailors, and American sailors are one of our country's greatest needs. It may be a novelty to ask an art museum to aid in making sailors; but that does not lessen the need of educating Americans towards the sea and its burden bearers.

AN OFFICIAL FIASCO

One of the immutable laws of the British Royal Academy is that after reaching a certain age a painter or sculptor is no longer eligible to be either an Academician or an Associate. But the distinguished members of the board of the Royal Academy forgot all about the law on the recent occasion when they elected Mrs. Annie L. Swynnerton an Associate, the first time such an event had occurred since the Royal Academy was formed in 1769.

Just what that age limit is, our natural and national gallantry forbids us enquiring into under the circumstance that Mrs. Swynnerton, having passed the Royal Academy age limit when she was elected an A.R.A., is now declared to have been ineligible for that distinction. At any rate her election has been formally declared null and void. Possibly the extreme age of the board itself contributed to this loss of memory, or its combined admiration for "the sex" may have tended to inculcate forgetfulness.

There remains for Mrs. Swynnerton, out of this official comedy, the sole satisfaction of feeling that for a few days, at least, she was the only woman ever elected an Associate of the Royal Academy, a reputation now destined to be as enduring as the fame of Burlington House itself. And so, to the blunders destined for immortality may be added that of the Royal Academy electing Mrs. Swynnerton an A.R.A.

ROMANCE IN EGYPT

In all the history of art or archeological research there are no figures which emerge with so splendid a reward after years of unremitting labor as those of Howard Carter and the Earl of Carnarvon in connection with the marvellous treasure of the tomb of King Tutankhamon found near the site of the city of Thebes. For seven years they worked at their excavating in "The Valley of the Kings" without a glimmer of a reward, only to have their patient labor rewarded at the end by treasure that, in a material sense, surpasses all the fantastic dreams of treasure seekers and which, from the viewpoint of the history of Egyptian art and archeology, is one of the greatest discoveries of all time.

The actual monetary value of the extraordinary collection of golden objects found in the tomb has been raised from a first estimate of approximately \$15,000,000 to a later one of \$40,000,000, and a report has been in circulation in London

An Artistic View of an Art Museum



VIEW OF THE CLEVELAND MUSEUM IN WINTER

that an American collector has offered \$150,000 for a single gold statue in the treasure. In view of the official conditions governing all Egyptian discoveries in excavations, particularly in relation to their dispersal, this monetary aspect of the treasure is not of so much importance as what it means in an art and archeological sense.

Newspaper despatches from Cairo indicate that the contents of the tomb of King Tutankhamon are of extraordinary richness, as individual pieces, and that there is a possibility of the treasure helping to throw new light on "the most intriguing period in all Egyptian history," the years between 1375 and 1358, B. C., after the death of Akhnaten, the "heretic" king, who, followed by his sons-in-law, of whom Tutankhamon was one, overthrew the old gods of Egypt and established the religion of the one god, Aten, whose tenets in many ways resembled the later ones of Christianity.

Obituary

ARTHUR A. TOOTH

Arthur Augustus Tooth, 28 years old, son of Arthur Tooth, London and New York art dealer, died in London Dec. 11. He was the manager of the London establishment of Arthur Tooth & Sons. The New York store is at 709 Fifth Avenue. The deceased was the eldest of four sons.

MEXICAN ARTISTS WILL EXHIBIT HERE

Independents Accept an Invitation from Similar Body in New York for Joint Display in February

For the first time in the history of American art a group of Mexican artists will exhibit in this country. They will be represented in the exhibition of the Society of Independent Artists at the Waldorf-Astoria from Feb. 24 to March 18. The Mexicans are members of the Society of Independent Artists of the City of Mexico, an organization formed last summer on the same plan as that of the Independents of Paris and New York.

The invitation was extended by the New York Independents, and news of its acceptance was received this week by Walter Pach, who represented the local Independents in the matter. About fifteen artists will be represented by from thirty to forty paintings. Their leader is the internationally known artist, Diego M. Rivera. The New York Independents propose giving an entire room to their foreign confreres, one of the largest galleries at the Waldorf.

Chinese Art Show Extended

The exhibition of ancient Chinese art at the Reinhardt Galleries, which is arranged by the Royal Art Galleries Kleykamp, The Hague, has been extended until Dec. 24. Several additions have been made to the display.

[Reprinted from last week.]

A Well Considered Christmas Present

To the readers of THE AMERICAN ART NEWS:

Judging by the scores of letters that have come in, America's newspaper of art has earned for itself a new measure of appreciation because of the improvements recently made and the enlargement of its size. Its editor, therefore, feels that, without presumption, he may make a suggestion which, if acted upon by every reader, will double immediately the number of subscribers and, hence, the capacity of the publication for good.

Undoubtedly each of you has some friend for whom a year's subscription to THE AMERICAN ART NEWS would make an ideal Christmas present. If you will send in this subscription, you will be making likewise a much appreciated gift to THE AMERICAN ART NEWS—a present of a new reader who may become a friend for life. Your gift at the same time will be a boon to the whole art movement in America, for this newspaper has been (and will continue to be in ever increasing measure) a powerful factor in the crystallization of the esthetic trend of the nation. THE AMERICAN ART NEWS, in its role as disseminator of information, helps to weld together every element of the American art movement and to give cohesion and power to the country's wonderful development of art interest in the last few years.

We will mail your friend a handsome Christmas card appraising him of what you have done. And forty times in the next twelve months he will be reminded of your kindness. Won't you do it today?

Faithfully,

Peyton Boswell

EDITOR

STUDIO NOTES

Wayman Adams is in Cleveland, executing a portrait commission.

Dorothy Ochtman is at work on a flower decoration for an over-mantel, for which she has a commission.

Paul Manship and Mrs. Manship have gone to Rome for the winter. He is doing a large war memorial there.

Percival Rosseau is spending the winter with sportsmen in the mountains of North Carolina, finding themes for pictures.

Thirty recent paintings by Joseph Birren, of Chicago, compose a one man show now on tour in the middle-west and in Springfield, Ill., for this month.

George J. Stengel, of Yonkers, has just completed at Ridgefield, Conn., a house and studio which he expects to occupy this month.

Stanley Middleton has completed portraits of Mrs. Katherine Jones, of Montclair, N. J., and of Miss Constance Banks, a debutante of last season.

Guy Wiggins is at his studio at Seven Elms, Lyme, Conn., painting for his exhibition at the Milch Galleries, New York, in March.

Janet Scudder is working on a war memorial in Paris. She recently bought a farm near Cezanne's old home in the south of France.

The Pratt Alumni House at 296 Lafayette Ave., Brooklyn, had an exhibition of sketches by Arthur L. Guptil, on view from Dec. 8 to 16.

Charles Ezekiel Polowetski is at work in Paris on a portrait of the Rev. Dr. Frederick W. Clappett, rector of St. Luke's chapel in that city.

George Elmer Browne, who left this country on May 11, returned with his class of thirty-one students on the *Rossillon* on Dec. 7 after a tour of France, Spain and Northern Africa.

Louis Ritman, of 17 Campagne Premiere, Paris, is returning to New York for a visit. While here he will exhibit his recent work, including outdoor figure compositions and nudes. He recently was made a member of the Beaux Arts.

Joseph Boston has finished at his studio at Carnegie Hall, New York, a composition of a girl with a vanity box, which he calls "Vanity Fair." He is at work on a full-length, standing portrait of a little boy.

Lilla Cabot Perry has returned from her summer studio at Hancock, N. H., to her studio in the Fenway, Boston, after painting several portrait commissions as well as figure compositions and landscapes. Her recent exhibition at the Braus Galleries, New York, led to several sales.

Leonard Ochtman is at work in his studio at Cos Cob, Conn., on pictures which he will exhibit in cities in the middle-west this winter. One of his best canvases, "A Morning in Summer," has been bought by the National Academy of Design from the Ranger Fund.

Theo. J. Morgan, of Washington, has sold his "Kelly's Corner," a street scene in Provincetown, to W. S. Reeves, of Washington. He is exhibiting eight canvases at the Conklin Galleries in Aurora, Ill. Adelaide Boker (Mrs. Morgan) is in Cleveland completing several commissions and will return to Washington after the New Year.

Jane Peterson has returned to her studio in the Sherwood apartments, New York, bringing from Europe for exhibition several specimens of Czechoslovakian and Jugo-Slavian embroideries and medieval sculpture, which are to be returned to the Museum of Zagreb if requested. She also brought eleven imaginative pastel drawings by Jane Poupelet, and several pictures by H. Knighton Hammond, English water colorist.

Julian Clarence Levi and Ralph Sabatini have returned to their homes in New York and Philadelphia respectively from Paris, where they passed two years. Mr. Levi has a picture in the Salon there, and Mr. Sabatini had an exhibition in the rooms of the American Art Association just before leaving Paris. Both men expect to return to the French capital next spring.

Maxwell Armfield, who is in Ringwood, Hants, England, has painted in tempera twelve illustrations for an edition of "The Winter's Tale," published by J. M. Dent in London and by E. P. Dutton & Co. in New York. The pictures are from costumes which he designed and groupings made by Constance Smedley (Mrs. Armfield) for the performances of the play which they gave last winter at the Little Theatre, New York.

Two Museums Buy Charretons

The Dudensing Galleries have sold to a collector, for the Cleveland Art Museum, Victor Charreton's "Gray Day, Murols." The painting is now on exhibition in the Museum. The Dudensing Galleries have also sold to the Delgado Art Museum, of New Orleans, Charreton's "Effect of Sun on Snow."

JAMARIN

RARE ART-WORKS & OLD MASTERS

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PARIS

Obviously, This Was Not Painted Yesterday



"M'SORLEY'S BAR" By JOHN SLOAN
In the exhibition of paintings by "Modern Masters" at the Kraushaar Galleries.

MRS. HARDING BUYS AN ASTON KNIGHT

Purchases Painting as Wedding Gift for Bride of Senator Edge — Artist Sells Other Canvases

During the two weeks of the exhibition of Aston Knight's paintings in the John Levy Galleries, from Nov. 27 to Dec. 9, twenty-six of the canvases were sold for a total of \$30,200.

Most of the pictures went to New York city collectors. A few were purchased by amateurs living in New Jersey, one of these being Senator Freylinghuyssen. Mrs. Warren G. Harding bought one of the river scenes as a wedding present to send to the bride of Senator Edge of New Jersey. While the river paintings were in the greatest demand, three of the pictures of the inn of William the Conqueror were sold.

Paintings by Local Artists

Bought for St. Louis Schools

ST. LOUIS—The Friends of Local Artists have announced their selection of paintings from the annual competitive exhibition of local artists, now at the Artists' Guild, for presentation to the public schools, and R. A. Kissack, head of the drawing department, has approved the choices. The organization was formed in 1919 under the leadership of Percy Werner to purchase each year one or more paintings from these exhibitions for the schools.

The selection consists of "Wash Day—Mexico" by C. K. Gleason, "Wonder" by Gisella Loeffler, and "Maidens and Pages" by Mildred Bailey Carpenter.

C. W. KRAUSHAAR

ART GALLERIES

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and
BRONZES
by
Modern Masters
of
American and
European Art

PARIS

There is such elasticity in the French nature that it is quite possible the nomination of M. Albert Besnard to the directorship of the Ecole des Beaux Arts will put some life into and give a raison d'être to that obsolete institution. We have seen other more apparently hopeless things occur in France. Besnard was just the right man to appoint because in himself he is a compromise between two opposing tendencies. It is sheer Utopia to desire an absolute revolution in the Academic system backed as it is by a weight that is a deadweight perhaps, but a weight still, of influence. Supposing a man like Signac had been chosen: he would have turned the place inside out, especially out, and another Ecole des Beaux Arts more groovy still would have sprung up next door. But of course Signac would not have accepted. He does not believe in professors.

We happen to be, I think, at a particular turning-point when an Ecole des Beaux Arts, it not the E.B.A., may be of salutary service. Some authority is badly wanted in the art world. The question is to get the right authority, such authority as will command respect. We have had nigh a century's spring cleaning. Now the house needs to be put in order. It may take more than M. Besnard's time in office to effectuate such a result, although this is not a positive certainty. Well-organized discipline has been seen to succeed very rapidly to prolonged revolution. M. Besnard must first change his professors; then the system; and then select the students. And then he must give up the Prix de Rome. He had better make it a Prix de New York. The world travels to the West in order to look to the East.

M. Besnard, who inherits the post last held by the late Léon Bonnat, was born in 1849. He won the Grand Prix de Rome in 1874 and is the author of numerous ceilings and other decorations in public buildings like the Hôtel de Ville, Comédie Française, Sorbonne, etc. Recently he was director of the Villa Médicis, the phalanxtery at Rome for those who have been awarded the famous fellowship. Besides being a painter of great brilliancy he has oft and again proved himself a remarkable and quite charming etcher.

French craftsmen are making feverishly ready for the great 1924 international in decorative art. The general anticipation is that at this show they will be surpassingly superior in knickknacks and finish of workmanship, but behind other countries in general architecture and furniture. For they have lost the sense of big proportions which was so preëminently their gift in former times. A little display held by the Artisans Français Contemporains confirmed at any rate the former of these surmises with potters and ceramists of real resourcefulness and magnificence like Delaherche, Lenoble and Decœur; glaziers of taste and elegance like Decorchemont; forgers in metal like Dunand and Brandt; carvers in wood like Le Bourgeois; in ivory turners of mingled European and Asiatic refinements like the exquisitely gifted Mme. O'Kin and a silversmith so accomplished, firm and replete in ideas as is M. Jean Puiforcat.

André Frayé's exhibition at Marcel Bernheim's is like so many in these days: premature. I remember the clever little water colors of artillery action and aeroplane operations this artist brought back from the front, and they were most promising. But he has not as yet overstepped the boundaries from promise to realization. The work itself is, if unequal, at least unpretentious in itself. There are some good pieces, some too patently relying on Matisse, some quite weak. A seaport with boats seems to furnish him with his best attempts.

The fine collection of American antiquities collected in Mexico by M. Génin is henceforth on view at the Musée d'Ethnographie in the Trocadéro. This is a gallery which is not well enough known to visitors in Paris.

—Muriel Ciolkowska.

An "Artists' Week" for Detroit

DETROIT—The Detroit Federation of Women's Clubs, which includes 15,000 women, is planning the first annual "Artists' Week," to begin Feb. 24, modeled after Philadelphia's art week which was such a success last spring. Merchants of the principal streets have already fallen into line, and other indications have appeared to cause artists to believe that the experiment will succeed.

Brooklyn Etchers to Exhibit

The seventh annual exhibition of the Brooklyn Society of Etchers will be held in the Brooklyn Museum from Dec. 20 to Jan. 28. The exhibition will include 222 works. The society has made a large gain in membership in the past year. It now includes fifty-five active and 350 associate members.

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The Worcester Museum's Lorenzo Lotto



"PORTRAIT OF A WOMAN" By LORENZO LOTTO
Combined delicacy of painting and power of construction give interest to this example. It is reproduced in the museum's new catalogue and described by the director, Mr. Henniker-Heaton

BERLIN

Bottenwieser, dealer in art in Frankfurt-on-Main and London, has opened a branch office in the center of the art dealers' section in Berlin. Pictures of the first rank are shown. There is one by the Dutch master, Brouwer, a landscape with a man in the foreground. It was published and described by Wilhelm von Bode as one of the most beautiful pieces of Netherlandish art. Two women standing at a table on which fishes lie, by Nic. Maes, is a characteristic Dutch interior. By Isaac van Ostade is the interior of an inn, also Dutch to the core. The splendid preservation of an alchemist's studio by Teniers is greatly admired. Portrait painting is represented by Ferdinand Bol and de Bray. Of the XVIIIth century is a violinist by an unknown master, who surely was a master, so charming and graceful is this canvas. A characteristic work of the same century by a French anonymous master shows a society in the open air. By the Italian master Palma Giovine is "Susanna," a splendid nude. A landscape by Gainsborough is a rarity, and the one exhibited here is a proof of the master's versatility. A ceiling piece by Tiepolo originating in a dwelling house in Wurzburg, South Germany, is another feature. It dates from the time when Tiepolo adorned the imperial castle there—1750-1753. The show is rounded out by examples of Gothic wood statuary and an interesting German stone head of the Middle Ages. A wooden saint of the middle of the XVIIIth century comes from the Salzburger district in Austria.

The Bachstitz Gallery is showing an exquisitely atmospheric landscape by Joris van der Hagen and a Th. v. Tulden representing the marriage of Maximilian with Mary of Burgundy. By Pannini is a canvas depicting Italian architecture. A beautiful Tiepolo must also be mentioned. New acquisitions of the Bachstitz Gallery in Munich are by Goya, Pieter de Greber, Kalf, Roestraeten and Rubens. They are shown with bronzes of the Renaissance, gold snuffboxes and antique glass.

—P. T.

St. Louis Given a Shannon

ST. LOUIS—The City Art Museum announces the acceptance of three portraits, given by Mrs. Jonathan Rice and two given by Edward Mallinckrodt. Mrs. Rice's gift is a picture of herself painted in London last summer by Sir James J. Shannon. Mr. Mallinckrodt's gifts are portraits of women by Cornelius de Vos and Jacob Cornelisz, the latter a Dutch artist of the XVth century. The name of neither subject is known.

VIENNA

Two exhibitions showing new acquisitions of the print room of the Albertina's collection of drawings and engravings are of great interest to connoisseurs. Masters of the XIXth century who formerly were not represented are now to be seen in works of Corinth, Slevogt and Liebermann, which previously were owned by the Court library, now joined with the Albertina. These masters, who belong to the already "classic" times of Naturalism, are a sensation for the Viennese public, which was kept from any international interchange in the last ten years. By exchanging duplicates, prints by Corot, Daumier, Gavarni and Goya, especially beautiful engravings by Manet, Millet and Whistler have been acquired. Excellent proofs by Delacroix, Diaz, Gericault and Ingres were also added, while Rops and Toulouse-Lautrec lead already to our days. A few especially beautiful specimen of the Middle Ages are also among the new acquisitions: a probably French or Burgundian woodcut of about 1460, with two St. Rochus and a portrait of Charles V in wood engraving, also of French origin. Two prints representing the Nativity of Christ are of 1380 and 1460. These new accessions are due to the zeal of Prof. Stix, manager of the print room, and are displayed in the rooms of the art society Secession.

—F. T.

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**WASHINGTON**

The Walter Ufer paintings are here, forty-one of them, making a gorgeous half circle of color in the hemicycle of the Corcoran Gallery. The pictures transport one to Taos, to the Indian villages with their ceremonials, and to the mountains and deserts in their most brilliant aspect. Ufer is a many-sided painter, equally clever in handling landscape and the figure. His picture "Strange Things" was purchased for the Corcoran's permanent collection from the last biennial.

The Taos school of painters is represented at the Venable Gallery by Irving Couss and Hendricus C. Bohut. Several pictures by the late Richard N. Brooke are also shown, and three marines by Harry A. Vincent and three by William Ritschel.

President Harding has appointed Milton B. Medary, Jr., architect, of Philadelphia, a member of the Commission of Fine Arts to succeed John Russell Pope, of New York, whose term of office has expired.

The Arts Club has two shows for December, the water colors of Eugene Castello and those of Miss Elizabeth Sawtelle. Castello's are glimpses of Egypt, and mosques and cathedral towers, and scenes in Trèves and elsewhere in Europe; Miss Sawtelle's water colors show still-life, village streets and the sea. Ogonquit, Maine, where Miss Sawtelle has a studio during the summer, is the scene of many of her sketches.

The Art Center is giving what they call the "sensation of the season" in an exhibition of the paintings of Philip Adams, who has lately been appointed United States Consul at Paris. Mr. Adams' diplomatic and war record is as interesting and picturesque as his painting. His landscapes and nudes are mystical imaginings, delicately and esthetically painted. There are portraits too, one of which was exhibited at the Panama Exposition.

Eben F. Comins, whose studio at East Gloucester was destroyed by fire last summer, has come to Washington and taken the studio of Miss Ellen Hale. He will act as host at the Art Club on Dec. 21, when he will address the members on "The Great Cycle of Paintings."

—Helen Wright.

St. Louis

Laces and textiles of the XVIth, XVIIth and XVIIIth centuries, lent by Edgar Ashley, of Amherst, Mass., are on exhibition in the City Art Museum.

The St. Louis Art League had a reception to celebrate the installation of its thumb box exhibition in its galleries at the Planters Hotel. It is the custom of the league, after the first showing of a collection, to arrange for other displays in different places, sometimes in other cities in the state. The number of sales made when the exhibition was at the museum was gratifying. A sketch by Thomas R. Blow, "The Hill Road" by Leola Bullivant, "The Yellow Frock" by Mildred Carpenter, "Early Spring" by Paula Fenske, "Harvest Time" by V. B. Finley, "Arcadia" by Frank Nuderscher, "La Salute," "Lake Como" and "Nocturne" by Marcel Olis, winner of the first prize for painting, and "Arch at St. Michel" and "Arch at Toledo" by William B. Reese, were sold. Two pieces of batik, "Hawaiian Ballet," and a scarf of purple and vermilion, by Sheila Burlingame; book ends of figures symbolizing Poetry, by Robert P. Bringham, and a pottery bowl by Henrietta Ord Jones also found buyers.

Walter Rousset, previously of Chicago, has moved to St. Louis to make his home. He paints landscapes and portraits and has exhibited at the Chicago Art Institute. Two of his paintings are hung at the Healy Gallery, 4516 Olive Street.

An exhibition of paintings by Victor Charretton was opened on Dec. 12, in the art gallery of Scruggs, Vandervoort and Barney with a private view.

At the Town Club during December paintings, sculptures, wood cuts and batik by Sheila Burlingame are shown. The paintings are decorative portraits, and groups of children and rural folk. Four pieces of sculpture complete the display.

The landscapes in tempera by W. C. Emerson are still on view at the Newhouse Gallery, and the exhibit is made more interesting by the presence of the artist.

Exhibitions for December at the City Art Museum include Modern graphic art of Czecho-Slovakia, lent by Dr. Henry J. John, of Cleveland.

—Mary Powell.

Italy Generous to Germany

BERLIN—The Italian government has restored to Germany the German Institute for Art Historical Research in Florence. This return is—contrary to some newspaper notices—free of any conditions.

BOSTON

The annual Christmas exhibition of small paintings at the Vose Gallery includes work by H. Dudley Murphy, Paul Dougherty, Charles H. Davis, Bruce Crane, J. J. Enneking, G. Glenn Newell, Sears Gallagher, Gardner Symons, Stanley Woodward, Paul Cornoyer, C. H. Pepper, W. E. Norton, Mrs. H. D. Murphy, Guy Wiggins, Walter Ufer, H. C. Dunbar, J. H. S. Keever, F. G. Quimby, A. P. Ryder, William Baxter Closson, Geo. Noyes, Twachtman, Duveneck, Whistler, Ranger, Blakelock and Millais.

One seldom comes across examples of Millais in our local galleries. The one shown here is a small portrait of a Mrs. Cairns. A vigorously painted head by Duveneck is a portrait of a Bavarian brigand. The Whistler is a water color of a landscape. The Blakelock is a characteristic moonlight.

Phillip Little is showing his latest water colors at the Guild, through Dec. 23. These are superb in color and in handling show remarkable skill.

Lila Cabot Perry's portrait of the late Josephine Preston Peabody (Mrs. Lionel Marks), has been hung in the gallery of the Guild of Boston Artists.

It will be only repeating what has been said in this column many times before to say that in Sears Gallagher, whose dry points are now on view at Doll & Richards', Boston, has an artist of the first rank. Not until Mr. Gallagher began to draw direct on copper a matter of two years ago did he come into his own.

On Dec. 13 water colors by Miss Alice R. Huger Smith were put on display at Goodspeed's, to remain through Jan. 6.

Grace Horne's Gallery is showing through December 23 paintings by Knut Svendsen.

At the Boston City Club original illustrations in oil by Wyeth are to be seen during the Christmas holidays.

Mrs. Calvin Coolidge, wife of the Vice President, was one of the many visitors attracted to the Copley Plaza by the exhibition of Madame Cattadori's Italian tapestries.

The Bookshop for Boys and Girls, Boylston Street, is showing George Bellows' original drawings for Donn Byrne's "Where the Wind Bloweth" and Hugh Lofting's original sketches for the "Voyage of Mr. Doolittle."

R. C. and N. M. Vose exhibit low-priced paintings suitable for Christmas gifts. This is an annual feature with this gallery and has proved immensely popular with the public.

At Grace Horne's Gallery, paintings by C. Svendsen are being exhibited.

Water colors by Jane Peterson were on view at 110 Mt. Vernon Street, Dec. 11.

—Sidney Woodward.

Worms, Hesse

An interesting showing of Japanese colored wood carvings, together with modern drawings, throws light on the influence that Japanese art has had on European draughtsmanship. The German drawings are by artists in Munich attached to the satirical paper *Simplicissimus*, and it is instructive to compare the 120 art works originating from totally different countries. Utamaro is placed beside Thomas Teodor Heine, Sharaku with Olaf Gulbranson, and Masunobu, Toshinobu, Toyokuni, Kuniyoshi, Hokusai and Hiroshige with Karl Arnold. Erich Schilling, Ed. Thoeny and Wilhelm Schulz. The work of the Germans is not mere imitation, but from the Japanese influences they have evolved phases of their own individual styles. On the other hand European influences have not been advantageous to the art of East Asia, as is evident in the work of the animal painters, Sekho and Koho. For that reason Japan is eager to eliminate every trace of European influence from her art.

Two Davises Given Wellesley

BOSTON.—Two oil paintings have been given to the Farnsworth Art Museum at Wellesley College by Dr. Julia M. Dutton, of Newton, Mass. They are "Clouds at Sunset" and "Afternoon," both by Charles H. Davis. Dr. Dutton lent them to the museum a year ago. Another gift to the institution is part of a polyptych of the early XIVth century representing John the Baptist. The gift was made by Mrs. William H. Hill, previously of Boston, but now living abroad.

Hartford Buys Cheney Landscape

The Babcock Galleries have sold to the Hartford Museum for its permanent collection Russell Cheney's winter landscape called "Skungimaug—Morning" which was shown at his recent exhibition. The canvas was reproduced in THE AMERICAN ART NEWS in the issue of Nov. 11.

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MONTREAL

The Royal Canadian Academy of Arts has just closed its forty-fourth annual exhibition in the galleries of the Art Association of Montreal. There were 295 numbers in the catalogue, of which 213 were paintings, and twenty-two, sculptures. Among the portraits was one of E. Dyonnet, secretary of the Academy, by G. Horne Russell. Another good portrait was E. Wyly Grier's "Sir Edmund Walker, C. V. O." Maurice Cullen showed a good winter scene, "The North River," and Charles E. de Belle, a highly decorative "Music," three girlish forms in swirling colors. Two Modern works were "March Snow," a posteresque landscape by F. N. Loveroff, and "On the Road to Levis," a winter scene outside of Montreal by A. H. Robinson. A Dickson Patterson was represented by a portrait of Homer Watson in oils and by drawings of Sir Vincent Meredith, Bart.; Sir William Osler, Bart., and Sir Frederick Williams-Taylor. Among the feminine artists were Lilius Torrance Newton and Regina Seiden. M. A. Suzor-Cote showed a sculptured portrait bust of Louis Graveure, a Belgian barytone widely known to American concert goers.

Several collections of paintings are on view in the dealers' galleries, although business conditions do not appear to be particularly auspicious for the sale of pictures of high price. W. Scott & Sons are showing pictures brought by Harry Wallis from the French Gallery, London; at Sidney Carter's are pictures from Williams & Sutch, London, and from the Fearon Gallery, New York, and at the Johnson Galleries are pictures from E. T. Van Wisselingh & Co., Amsterdam.

Karlsruhe

Karlsruhe has an exhibition of pictures and sculptures that is an imposing manifestation of the motto "Work." Arranged by the Association of German Trade-Unions, it will have great popularity, having much in common with the thoughts and interests of the larger part of the population. Work is the religion of the day in Baden. Seen through the medium of art, it gains interest by the different interpretations of artists. Friedrich H. Sticks has captured the inner spirit of the theme. His large figure compositions are painted in bright and bold colors. K. Kluth and L. Waldschmidt have a dramatic and powerful vein. The elder generation is represented by Hauelsen, Buehler and Dillinger. Hans Thoma and Fritz Boehle belong to the naturalistic school and are established as masters, while the works of Kaete Kollwitz, Felix Mueller and George Gross are distinguished by their realism. Sculpture is represented by Fritz Werner, Erwin Vetter and Hermann Fochring.

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CHICAGO

Before the holidays every art dealer shifts the scenes on the stage of his exhibition galleries. Time was when this was not true, but experience having proved that paintings, etchings and bronzes at reasonable prices tempt purchasers who have no interest in high-priced works of art, festive occasions with advertised sales meet with success. The House of O'Brien, whose inner gallery invites connoisseurs to view examples of Henner, Breton and Corot from a famous collection, has a popular exhibition of small bronzes by Malvina Hoffman, Brenda Putnam, Bianca Will and Carol B. MacNeil, and little paintings by Everett Warner, W. S. Robinson, Edgar Payne and Fred R. Roe.

The Albert Roullier Galleries, in which original lithographs by Honoré Daumier were shown, succeeded by high-priced etchings, are devoting a gallery to low-priced, signed, artist-proof etchings. The late Albert Roullier tried to spread the truth that numerous etchers unknown to fame had produced prints superior to many of the much advertised, and that in artistic values a \$5 print might surpass one bearing a distinguished name.

Ackermann's window exhibitions on the boulevard feature groups by William Walcott, Sydney Wilson and Lillian Stannard.

"The Cathedral, Segovia," by William J. Potter, was shown at the thirty-fifth annual exhibition at the Art Institute. Thurber's Galleries have exhibited a number of strong canvases which introduced the artist to a wider public.

The Associated California Artists are exhibiting a second time at Marshall Field & Company's Galleries. Mountain slopes, live oaks, stony arroyos in full sunshine, and the Pacific ocean are favorite themes.

Newcomb, Macklin & Company's Galleries show water-color landscapes by William Clausmann, and canvases by Eastern men.

Alfred Janssen's midwinter landscapes at J. W. Young's have attracted numerous visitors. They will be followed by other one-man shows.

Chester Johnson shows French paintings of the period of La Touche and Carrière.

The Yamanaka exhibition of Oriental arts, managed by S. H. Mori, comprises masterpieces of Japanese wood-block prints.

The portrait of the late Ella Flag Young, one-time superintendent of the public schools of Chicago, by Louis Betts, has been presented to the Art Institute by a group of superintendents of the Chicago Normal College and the public schools.

Carl Bohnen recently painted a portrait of Pierce Butler, who was nominated associate justice of the Supreme Court by President Harding.

The sum of \$2,755 was added to the building fund of the Palette and Chisel Club at its recent auction sale. A landscape by Wilson Irvine received the highest bids, and paintings by Hans Larwin and J. Jeffrey Grant were next.—Lena May McCauley.

Little Rock, Ark.

The Fine Arts Club has been exhibiting pictures by Ellsworth Woodward, dean of the art school of the Sophie Newcomb College at New Orleans; by his assistant, W. A. Stevens, and by Mrs. W. S. Holt. Charcoal drawings by pupils of Miss May Danaher at the high school also were shown.

Mr. Woodward was represented by six water colors. "An Old World Cloister," "The Tennessee River," "A Medieval Town," "Old New Orleans," "Mussel Fishermen" and "The Isle of Capri." Mr. Stevens showed five landscapes. "A Summer Morning," "A Mountain Garden," "Woods Early in Spring," "From the Terrace" and "April Woods," all with the atmosphere of the South. Mrs. Holt's contribution consisted of seven landscapes and three flower pieces, the former soft in tone and the latter as bright as if done by nature. Her local "Roadway, North Little Rock" was accompanied by pictures of Rhode Island and Florida and by foreign canvases including "The Water Carrier," a peasant girl of Picardy, with a bucket of water suspended on either side of her from a yoke.

Spartanburg, S. C.

Mrs. B. King Couper, whose home is in Spartanburg, showed a collection of her portraits, landscapes and still lifes in the Franklin Hotel for a week for the benefit of Circle No. 12 of the First Presbyterian Church. She is a member of the Southern States Art League and other organizations of artists in the South. She also is chairman of the American Federation of Arts for Spartanburg County.

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INDIANAPOLIS

Ten students in the advanced life and composition classes of William Forsyth in the art school of the Herron Institute are represented by the seventy-four oil paintings, water colors, pastels and pencil sketches which compose the December exhibition at the Woman's Department Club. Those represented are Gladys Arbuckle, Ralph M. Britt, Carroll McDonald, Hugh M. Poe, Herschell M. Sanders, R. L. Selfridge, Blanche Stillson, Frank Stratton, Virginia True and Clement Truckess.

J. Henry Sharp, of the Taos colony, and Mrs. Sharp, after visiting in Delphi, Ind., went to Cincinnati for Mr. Sharp's annual display of paintings in his home town. On Dec. 27 they will sail for Europe from New York, and will spend six to eight months abroad. Several of Mr. Sharp's canvases have recently been given to the Smithsonian Institution by Dr. Victor Evans.

Miss Marie Goth is holding an exhibition of her work in her studio, 2055 Ruckle street.

In the December exhibition of the Indiana Artists' Club forty-seven artists and craft workers are represented. There are 120 pictures, besides examples of china, pottery and weaving. There was no jury.

The Handicraft Guild of Indiana is showing a large and varied collection of art objects at its annual display in the galleries of the H. Lieber Company.

—Lucille E. Morehouse.

Richmond, Ind.

"Christ and Nicodemus," by H. O. Tanner, is the center of attraction at the December exhibition in the public art galleries, held under the auspices of the Richmond Art Association. Mrs. M. F. Johnston, director of the galleries, spoke before the Kiwanis Club on the exhibition, and the members later visited the galleries.

Thirty-four canvases are representative of Wayman Adams, Leon Kroll, Colin Campbell Cooper, Charles Curran, Felicie Waldo Howell, Ernest L. Ipsen, John C. Johansen, Gardner Symons, Edward Dufer, Lillian Genth, Hayley Lever, Jean MacLane, Ivan G. Olinsky, Edward H. Potthast, Edward C. Volkert, Cullen Yates, Alexander Bower, George Pearse Ennis, Howard Giles, Maud M. Mason, Walter Ufer, J. E. Bundy, Robert W. Grafton and Roy Brown.

—Esther Griffin White.

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The gift of Judge and Mrs. Nathaniel C. Sears, of Elgin, Ill., to that city includes a building to be known as "the Laura Davidson Sears Academy of Fine Arts," a collection of about 100 paintings, and an endowment fund of \$30,000 for maintenance.

Among the pictures to be presented to the new art gallery are Benjamin West's "The Miracle of the Loaves and Fishes," an individual gift of Professor Amos G. Sears, father of Judge Sears, and two portraits of Washington by Charles Willson Peale, a gift of Judge Sears' mother. In Judge Sears' private collection are works by Rembrandt, Sully, Inness, Blakelock, Dougherty and Daingerfield.

From the Ehrich Galleries was obtained the following list of paintings that are a part of Judge Sears' gift, all of which were sold to him by the Messrs. Ehrich:

"Portrait of Mr. Dustin," Henry Inman; "Mr. I. W. Forbes, Silversmith," Samuel F. B. Morse; "Franklin Pierce," Asher Durand; "John Laurance," John Wesley Jarvis; "Sketch of a Group," Washington Allston; "Judge William Learned Marcy," Charles Loring Elliott; "The Last Supper," West; "Christ on the Mount of Olives," West; "Helena Bogardus Van Buren," Pieter Vanderlyn; "Pensioner of the Revolution," John Neagle; "John Taylor," John Smibert; "Frederick Edwin Church," Emanuel Leutze; "John F. Oyd," John Trumbull; "Betsy Hartigan," Stuart; "Washington," Sully; "Washington," William Dunlap; "Stuart," and "Washington and Family," Edward Savage.

Modern Work Recalls XVIth CenturyPOLYCHROME HEAD
OF
ARMÈNE CHARMIAN
By
E. BERNARD

A polychrome portrait head of Armène Charmian by E. Bernard helps to add interest and variety to the sculpture in the Brooklyn Museum. It was recently acquired. "It recalls," says an authority, "in the subtle enigma of its smile and the movement of its curling locks the smiling women's portraits of the sixteenth century followers of Da Vinci."

**Rockford Buys Two Paintings**

ROCKFORD, ILL.—As a result of the art exhibition held here by Carson, Pirie, Scott & Co., of Chicago, the local chapter of the Friends of American Art has bought for the Rockford Art Club "Wilson Irvine's "Old Pastures," a landscape, and Mrs. Pauline Palmer's "Morning Sun," a figure painting. Both artists spoke at a dinner in the Belle Keith Galleries.

**"MODERN" ART LIKE
ANCIENT MEXICAN**

Director of Exhibition from Southern Republic Says Aboriginal Artists Had Similar Tendencies

LOS ANGELES.—It has been charged that Modern Art, as practiced by its most advanced devotees, is really a reversion to the methods of the prehistoric painters and sculptors. And now from Mexico comes a confirmation of this view.

A list of questions was put to Don Xavier Guerrero, director of the exhibition of Mexican art and works in the arts and crafts now being held in this city, and his answers are striking in their sincerity. The Mexican government, actively aided by President Obregon, has borne the expenses of this exhibition, which was scheduled to show in New York and Washington, but which has been sidetracked for a time by official red tape.

"What are the characteristics of Mexican art?" Don Xavier was asked, and he responded:

"The characteristic quality of Mexican art is that it is decorative, vigorous—it contains the exuberance of a ripe fruit and the equilibrium and rhythm of composition unmistakably Mexican. Mexican art is boundless, ample. It does not limit itself to only one expression—unless that be Mexicanism."

"Have you been influenced by Gauguin, Van Gogh, Cézanne?"

"These masters are admired in Mexico, but the aboriginal Mexican artists have expressed the same syncretical tendencies for hundreds of years."

Other queries and the responses were:

"Does Mexico encourage its talent?" "Yes, yes—and the government fosters it."

"Are women encouraged in the arts?" "Yes."

"Who are the greatest sculptors?"

"The sculpture of the future is in the hands of the young generation. Of course there are many of the academic sculptors who would resent my statement very much. The leading or most gifted painters are Diego Rivera, the supreme master; Adolfo Best Maugard, Jorge Enciso, Jose David, Alfaro and Roberto Montenegro."

Paintings by Don Xavier and by Adolfo Best Maugard, in a somewhat impressionistic style but not extremely Modern, are shown in the Mexican exhibition. Most of the objects displayed were gathered from the little country villages, from shops and street markets. In the words of a local critic, "they are personal, authentic creations, by the peasant craftsmen of a race that expresses itself simply and inevitably in terms of beauty."

—Lily Josephine Lewer.

NEW YORK EXHIBITION CALENDAR

Ackermann Galleries, 10 East 46th St.—Mezzanine by Sidney E. Wilson, Dec. 18-Jan. 15.

Ainslie Galleries, 677 Fifth Ave.—Paintings by F. Harriman Wright; paintings by Ben Foster, Dec. 16-30.

Anderson Galleries, Park Ave., and 59th St.—Seven drawings of Christ by Jean Parke; water colors and etchings by Will Simmons, to Dec. 23; caricatures by Alfred Fruch and Conrad W. Massaguer, to Dec. 23.

Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.

Arden Gallery, 599 Fifth Ave.—Decorative paintings, Durand faience, imported glass, etc., to Dec. 29.

Art Center, 65-67 East 56th St.—Joint exhibition by The Art Alliance and the New York Society of Craftsmen, to Dec. 29; reproductions of antique glass by H. O. Moeller to Dec. 31; work by Pictorial Photographers, to Dec. 31; exhibition of laces by Marian Powys, to Dec. 24.

Babcock Galleries, 19 East 49th St.—Annual exhibition of cabinet paintings, to Dec. 29.

Belmaison Gallery, John Wanamaker's—Paintings and drawings by Louis Icart, to Dec. 23; paintings, drawings and water colors of interiors, to Dec. 30.

Bonaventure Gallery, 536 Madison Ave.—Early American portraits.

Bougeois Galleries, 688 Fifth Ave.—Exhibition of Chinese paintings.

Brooklyn Museum, Eastern Parkway.—Special exhibition of contemporary English and French paintings; Indian and animal pictures and bronzes by Edwin Willard Deming; seventh annual exhibition of the Brooklyn Society of Etchers, beginning Dec. 30.

Brown-Robertson Galleries, 415 Madison Ave.—Pictures for children; water colors by William B. Green, Dec. 18-30.

Brummer Gallery, 43 East 57th St.—Sculpture and drawings by Rodin, beginning Dec. 15.

City Club, 55 West 44th St.—Paintings by Hayley Lever, to Dec. 19.

Civic Club Gallery, 14 West 12th St.—Exhibition of modern paintings by Lechaye.

Community Church of New York, Park Ave. and 34th St.—Exhibition of paintings and sculpture by Louis Mayer, to Dec. 23, afternoons.

Daniel Gallery, 2 West 47th St.—Paintings by Charles Demuth to Dec. 30.

Dudensing Galleries, 45 West 44th St.—Paintings by Blakelock, to Dec. 30.

Durand-Ruel Galleries, 12 East 57th St.—Bronzes by Degas.

Ehrich Galleries, 707 Fifth Ave.—Annual Christmas exhibition of paintings by old masters, to Dec. 30.

Mrs. Ehrich's Gallery, 707 Fifth Ave.—Exhibition of metal work, linens, Cantagalli glass and antique furniture.

Fearon Galleries, 25 West 54th St.—Portraits by John da Costa, through December.

Ferargil Galleries, 607 Fifth Ave.—Little paintings by the National Association of Women Painters and Sculptors, to Dec. 23.

Ferargil Studio, 24 East 49th St.—Drawings by Homer Martin and decorative textiles by Fannie Wilcox Brown.

Fine Arts Bldg., 215 West 57th St.—Winter exhibition of the National Academy of Design, to Dec. 17.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Harlow Gallery, 712 Fifth Ave.—Etchings by Rembrandt, through December.

The Misses Hill Gallery, 607 Fifth Ave.—Exhibition of work by artists living in Silvermine, Conn., to Jan. 1.

Kennedy Galleries, 693 Fifth Ave.—Marine paintings by John P. Benson, through December; drawings by Sanchis Yago to Dec. 29; etchings and drawings by Edmund Blampied, through December.

Keppel Galleries, 4 East 39th St.—Etchings, lithographs and dry points by Kerr Eby, to Jan. 15.

Kingore Galleries, 668 Fifth Ave.—Portraits by Blaas da Lezze, to Dec. 23, and sculpture by Seraphim Sudbinin, to Dec. 30.

Knoedler Galleries, 556 Fifth Ave.—Portraits in colored crayons by Mme. A. O. Guimard of Paris; paintings by Leon Bakst, to Dec. 23; old sporting prints.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by modern American and European Masters, to Dec. 30.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis & Simmons, 612 Fifth Ave.—Old masters and Barbizon paintings.

Lowenbein Gallery, 57 East 59th St.—Perma-

nent exhibition of small paintings by American artists.

Macheth Galleries, 450 Fifth Ave.—Water colors by Joseph Pennell and imaginative landscape by W. G. Kriehoff, to Dec. 30.

Majestic Art Galleries, Hotel Majestic.—Paintings of the Sleepy Hollow Country by Wells; M. Sawyer, to Dec. 30.

Metropolitan Museum, Central Park at 82nd St.—Special exhibition of Prints; exhibition of Japanese prints by the Primitives.

Milch Galleries, 108 West 57th St.—Water colors by James Montgomery Flagg, to Dec. 23.

Montross Gallery, 550 Fifth Ave.—Paintings by Arthur B. Carles and pottery, paintings and drawings by H. Varnum Poor, to Dec. 23.

Munich Art Associations, Hotel Waldorf-Astoria.—Paintings and sculptures by members, to Dec. 25.

Mussmann Gallery, 144 West 57th St.—Etchings by American artists, Dec. 18 to Jan. 8.

National Arts Club, 119 East 19th St.—Special exhibition of the work of members, to Dec. 29.

The New Gallery, 600 Madison Ave.—The "Hundred Dollar" Holiday Exhibition of Modern Paintings, to Jan. 2.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler; recent additions in Stuart Gallery.

N. Y. Public Library, 96th and Madison Ave.—Landscapes by John Kellogg Woodruff, to Dec. 30.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Reinhardt Galleries, 606 Fifth Ave.—Early Chinese art, arranged by Royal Art Galleries Kleykemp, The Hague, to Dec. 24.

Sa'magundi Club, 47 Fifth Ave.—Annual exhibition of little paintings, to Dec. 21.

Schwartz Gallery, 14 East 46th St.—Exhibition of etchings by A. Brouet.

School of Design and Liberal Arts, 212 West 59th St.—Etchings and dry-points by Harry Wickes; pottery by Mrs. Cornelius Poillon; to Dec. 22.

Scott & Fowles Galleries, 607 Fifth Ave.—Original drawings by Arthur Rackham, to Dec. 23.

Society of American Painters; 11 East 44th St.—Paintings by members.

Mrs. Sterner's Gallery, 22 West 49th St.—Paintings of birds by Charles E. Heil and etchings and lithographs by American artists, Dec. 18 to Jan. 1.

Arthur Tooth & Sons, 709 Fifth Avenue.—Exhibition of XVIII century English pictures.

12th Street Studios, 7 East 12th St.—Paintings by Louise Upton Brumback.

Weyhe Galleries, 708 Lexington Ave.—Etchings by Piranesi.

Whitney Studio, 8 West 8th St.—Pottery and furniture by students of Greenwich House, to Dec. 21.

Whitney Studio Club, 147 West 4th St.—Loan exhibition of water colors from the Boston Art Club, to Dec. 23.

Wiener Werkstatte of America, 581 Fifth Ave.—Exhibition of Viennese art.

Wildenstein Galleries, 647 Fifth Ave.—Paintings and water colors by George Biddle; group of paintings by younger French artists, to Dec. 23; water colors by Marius Hubert Robert.

Max Williams Gallery, 538 Madison Ave.—"Etchings by a Business Man" (C. J. Post).

Howard Young Galleries, 620 Fifth Ave.—First New York exhibition of paintings by C. Arnold Slade, Dec. 18 to Dec. 30.

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